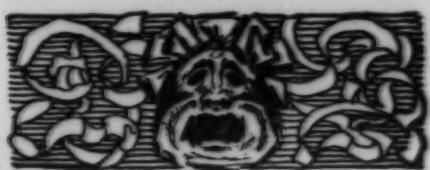




THE NEW YORK



DRAMATIC MIRROR

VOL. XXXIII., No. 857.

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PRICE, TEN CENTS.



FITZ AND WEBSTER.

ADOLPH JACKSON.



In Friends the past season an actor who has won particular distinction is Adolph Jackson. His performance of Harold Hunting was every where received as an excellent characterization. The Chicago Herald said of his performance: "To Adolph Jackson falls the unpleasant task of representing the polished villain. Almost constantly in evidence, he participated in many trying scenes with remarkable force and self possession. It is greatly to his credit that he ignores the melodramatic traditions by dressing and carrying himself like a gentleman, thus adding to the effect." Mr. Jackson has had a very wide experience during his stage career. The season of 1893-94 he played the principal part in Jane with Jennie Yeamans. Previous to that he for two years was cast in the leading characters with W. H. Crane, in which he achieved much success. He also played four seasons with Thomas W. Keene and two years in Frank Mayo's company. Mr. Jackson has not yet made any arrangements for next season.

GUS HEEGE'S NEW PLAY.

A Genuine Gentleman, Gus Heege's new play, under the management of Jacob Litt, was produced at New Britain, Conn., last week, at the Russian Lyceum, with scenery by John Young, and music by Percy Gaunt.

Mr. Heege has the part of a young Swede of good education but poor fortune, who seeks to better his condition in this country. The story of the play is a complicated one, but is unraveled interestingly. The hero falls in love while on his way to America with a daughter of an ex-minister to Sweden, who is returning home to engage in mining in Idaho, where the young Swede has been engaged as a mining expert. On shipboard the hero gives up his stateroom to a poor woman who is searching for a husband who abandoned her, and who turns out to be the hero's brother. At Quarantine, where the vessel is stopped, the young Swede distinguishes himself by leaping overboard and swimming to shore with papers of the ex-minister that it is necessary to deliver at Washington immediately. Arriving at the mining territory, the young Swede solves many complications in which the various characters find themselves, even going so far as to relinquish his lady love, the ex-minister's daughter, and announce himself as the husband of the deserted woman, in order to shield his brother, who explains his desertion on the ground of temporary insanity. Of course the deserted woman dies, and solves the matrimonial part of the trouble.

The play is well set and has several lively scenes, one of them representing a strike of miners. There are four acts. The company includes Newton Chisnell, Ralph Stewart, A. Bruning, G. Frankel, W. T. Raymond, Sidney Craven, J. C. Huffman, Ambrose Miller, Bob Bradford, Frederic Peel, George M. Welty, Emma Field, Merri Osborne, Edith Marlowe, and Sadie Connolly.

THE DERBY MASCOT CLOSING.

Frederic Melville complained to THE MIRROR last week about some features of the closing of The Derby Mascot. "After the end of the engagement at the American Theatre in this city," said Mr. Melville, "Ed. R. Salter, the manager, informed the members of the company that he would take the play out for four weeks on his own responsibility, assuring the company that it was solely under his control.

"Mr. Salter asserted that he would play for four weeks, one week each in the following places: Toronto, Montreal, Canada; Boston, and finally at the Harlem Theatre in New York. Several members of the company decided to work for reduced salaries, Mr. Salter particularly assuring the company that they would be brought back to New York.

"After playing Toronto to fair business and Montreal to about \$1,800 on the week, Mr. Salter suddenly closed and compelled the people to pay their own fares home. It was afterward ascertained that Mr. Salter never intended to play more than two weeks, and that in fact he had not made the Boston and Harlem dates. I have instituted a suit against him to recover salary for the two weeks he did not play and also to recover money due on the first two weeks. The suit will be tried in Montreal, where he was arrested on a charge of taking out a company on false pretences."

WARDE ENGAGES MAUD HOFFMANN.

Frederick Warde was in town last week, and when buttonholed by a MIRROR man, said:

"I have just engaged Maud Hoffman as my leading woman for next season. Charles Hannan will take the place of Louis James.

"I shall open my season next year on Sept. 26 at the Columbia Theatre, Brooklyn. I shall produce during that engagement William Greer Harrison's play Runnymede. I produced the play in San Francisco this season, but it has not been seen East at all.

"I intend now to take a good long vacation at my country home at White Lake, Sullivan County."

SENTENCED TO THE PENITENTIARY.

Ed. Ackerman, who shot Lincoln Wagenhals of the Young Mrs. Winthrop company in Mansfield, O., on March 14, has been sentenced to six years at hard labor in the Penitentiary and taken to Columbus. His two accomplices await trial.

AN INTERESTING DECISION.

One of the most amusing trials that ever occurred in Buffalo was the case of Billie St. Clair and one against Michael Shea, proprietor of Shea's Music Hall. Manager Shea and his trusty assistant, Fred. McClellan, keep a close eye on all bookings for the house and carefully scan at rehearsal the acts to be put on by the respective performers.

Billie St. Clair and wife wired Manager Shea in January last asking for time, saying: "A red hot act. Am putting on burlesque for Sam T. Jack until Feb. 11. Above date is only one I have open all season." Manager Shea, after considerable wiring brought about an engagement and the plaintiffs appeared for the week of March 4.

After witnessing the rehearsal, Manager Shea politely informed the St. Clairs that he could not jeopardize the reputation of his house by allowing them to go on. Discussion followed, but Shea kept his word and was consequently sued for breach of contract. Mr. Shea alleged in defense that he had been induced to enter into the contract by false pretences, the plaintiffs having advertised that "Mrs. St. Clair introduces her Ludicrous Burlesque exposition of the Gaiety Hoop Skirt Dance, making the quirkst change of wardrobe on record," and that "Billie St. Clair will give a realistic impersonation of Mr. Mansfield in Dr. Jekyll and Mr. Hyde."

It appeared from the evidence that plaintiff was not putting on burlesques for Sam T. Jack; that he was not engaged all season, but was idle for a number of weeks; that he was not playing at the theatres he had stated, and that these representations that he was employed at first class theatres were made with intent to impress defendant with the belief that he was a skilled artist in demand at high-class amusement-halls and were false; and that defendant had relied upon these representations.

Justice Hinson, who has a vein of humor, allowed the plaintiffs to prove their case by doing their acts from the witness stand. They furnished great amusement for the spectators, a song and dance being something of a novelty in the Municipal Court.

The opinion laid down by Justice Hinson will be of interest to vaudeville managers throughout the country as to the necessity of employing performers who make false representations. "I am of the opinion," said the Judge, "that the representations made by the plaintiffs of their engagements at playhouses known to the defendant by reputation to be first-class ones, when in fact the plaintiff admits he did not play such engagements, coupled with the fact that there was an utter failure on the part of plaintiffs to carry out the programme as represented in their letter-heads and circular, constitute false representations amounting to fraud upon the defendant, and justified him in refusing to fulfil the contract he had been misled into making. Judgment ordered for defendant, with costs."

JOHN DREW'S NEW PLAY.

The Love Knot, written by Henry Guy Carleton for John Drew, was first performed at Middletown, N. Y., last week Monday evening. A large audience, among whom were Richard Harding Davis, Mrs. John Drew, Henry Guy Carleton, Mrs. Carleton, and others from New York witnessed the production.

The Love Knot is in three acts, the first two of which pass at Tuxedo, and the last at Paterson, N. J. The hero, John Annesley (Mr. Drew) has met at Lenox Marion Dunbar (Maude Adams), and after a ten-days' acquaintance they have married without notification to their families. Annesley is dependent upon an uncle, Daniel Tobin (Harry Harwood), who is a foe of woman and matrimony, and to whose home he takes his bride. Marion, under the influence of her mother, Mrs. Woodbury Dunbar (Virginia Buchanan), had engaged herself to Langdon Endicott (Arthur Forrest), and to Endicott and her mother she had written letters that she had given Annesley to post announcing her marriage. Annesley had not posted the letters, having forgotten that duty, and thus the main characters meet at Tuxedo, where complications naturally ensue. Annesley had flirted at Bar Harbor with Katharine Kingsland (Ethel Barrymore), who had presumed upon their association to announce their engagement; and Miss Kingsland makes one of the figures in the complications.

Annesley, seeing Endicott making love to Marion, blurts out the fact of the marriage. The irascible uncle of Annesley discovers that Marion's mother is his own former wife, who had remarried, and at once cuts down his nephew's allowance from \$15,000 to \$1,800, of which latter sum the bride spends \$1,000 in a single shopping expedition. The mother-in-law, learning that her son-in-law is a poor man becomes indignant; and Miss Kingsland faints in the arms of the hero when she discovers that he is married. This statement furnishes a clew to the amusing incidents of the play.

In the third act, at Paterson, Annesley has fitted up a home on the instalment plan opposite a graveyard, in which he asserts is "from a social point of view the loveliest part of the town." Here all complication are straightened out, and most of those who deserve happiness find promise of it.

The dialogue of the play is described as bright and the incidents, although at times farcical, are steadily amusing. Other characters than those mentioned are taken by Leslie Allen, Lewis Baker, Arthur Byron, Frederick Strong, Anna Belmont, May Felkner and Annie Adams.

Mr. Carleton was called out by the audience. The company disbanded at Middletown for the season. Mr. Drew will open in San Francisco in August, and will come to the Empire Theatre in October.

MARIE BURROUGHS' PLANS.

Marie Burroughs, who closed her season recently, is at present in Boston. She expects to sail for Europe on June 15. D. A. Bonta, her business manager, said to a MIRROR man yesterday:

"Miss Burroughs' starring tour has proved more successful than our most sanguine expectations. The business was excellent everywhere and nearly everyone wanted return dates.

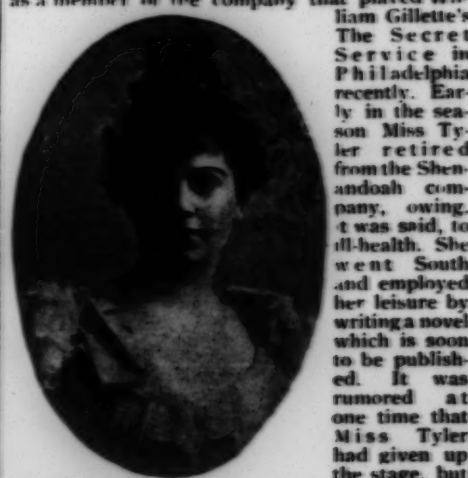
"For next season, which will begin for us on Oct. 1, Miss Burroughs has a play by A. W. Pinero. It will be the best piece she has yet produced and one which will afford her most opportunity. Miss Burroughs is also negotiating with a well-known dramatist to write her a play."

GENTRY'S CASE GOES OVER.

James B. Gentry was arraigned again in Philadelphia, last Tuesday, for trial on a charge of murdering Mudge Yorke. The prisoner's counsel, George F. Munce, stated that the indictment had been found on May 8, and that he had been notified but a week before of the intention to call the case. He had not had time to prepare the case for the defence, and asked for a continuance. The case went over to the June Term of the Court of Oyer and Terminer.

GOSSIP OF THE TOWN.

Olette Tyler was welcomed back to the stage as a member of the company that played William Gillette's The Secret Service in Philadelphia recently.



Early in the season Miss Tyler retired from the Shenandoah company, owing, it was said, to ill-health. She went South and employed her leisure by writing a novel which is soon to be published. It was rumored at one time that Miss Tyler had given up the stage, but this happily proved to be erroneous. She is a comedienne of quite unique charm, and has shown her versatility also by appearing in serious work, notably in Belasco's play, The Younger Son, in which she was highly commended.

It is said that W. A. Brady will manage Little Christopher for A. M. Palmer next season.

Papers have been made out for the discharge of Edwin Harcourt, who has been confined in the convict brick yards at Chattahoochee, Ga., for about a year.

John Hoffel, who recently closed with the Eastern Jane company, has been re-engaged by Gustave Frohman as business-manager of Shenandoah for next season. Mr. and Mrs. Hoffel are spending the vacation season at the Atlantic Highlands.

Robert A. Mansfield, of A Breezy Time company, is visiting friends in Louisville, Ky. This is the first visit to his home in eight years. The company closed season in Jamestown, N. Y.

The San Francisco papers paid attention to the opening of the Columbia Theatre, formerly Stockwell's, in that city, by Frawley's company, under the management of Gottlob and Friedlander. The enterprise seems to have made a strong bid for popularity.

Little Lillian, accompanied by her mother, will sail for England to-day (Tuesday) on the *Nor-mannia*. She will remain abroad until the end of September. About July 1 she commences a four weeks' engagement at the Olympia, in Paris. Prior to the Paris engagement, she is to appear in London.

Maurice Barrymore has newly distinguished himself as the hero in William Gillette's new war play, The Secret Service—a part that is said to not command entire sympathy, because it is that of a spy for the Union cause in a Confederate stronghold. From all accounts, however, Mr. Barrymore enforces great respect for the role by his own natural and manly vigor. During the past season Mr. Barrymore was seen but little in New York, as he was the leading man in the Olga Nethersole company on the road. But this popular actor gave a good account of himself in this association, the out-of-town critics crediting him with excellent work in the several parts that fell to him.

Florida Kingsley has gone to spend the Summer at Mummer's Rest, Lake Bashan, Conn.

Wright Huntington has gone to Baltimore to open a Summer season with Ford's stock company in leading business.

Leopold Jordan, who went to London to procure an engagement for Carmencita last January, arrived in New York last week on the *Mau-itoba*.

J. Cheever Goodwin and William Furst have signed a contract to write a comic opera for Della Fox, the work to be ready for production next September.

An entertainment called "A Night in Bohemia" was given at Hardman Hall on Sunday evening for the benefit of Ernest Jarrold, who took a prominent part.

At the regular afternoon gathering of the Professional Woman's League, on Thursday, Marguerite St. John presided. Sarah McVicker recited a monologue entitled Yosemite, written for her by Charles Barnard, describing the experiences of the extremely Western young woman in the East.

It is understood that May Robson, her season having closed with the Empire Theatre company on Saturday night, will soon sail to enjoy her vacation in England with her husband, Dr. Brown. In *Sowing the Wind* Miss Robson was originally a marvel to those who had only seen her in the eccentric parts that she had formerly illustrated on the stage. One of her strong points in comic roles

was her make-up, which invariably presented her as the woman the reverse of handsome. It was thus some time before the theatregoer would accept her in her proper person, as she appeared in the character of the Honorable Mrs. Fretwell, a conventional mamma. In this role Miss Robson proved that she is indeed quite a pretty woman, as the accompanying picture of her will also testify.

John C. Slavin, until recently the short conspirator in Rice's 1402, is now cleverly performing Bingo Jones in Hoyt's A Temperance Town.

Edward Emery is forming a company to play a Summer engagement at the Queen's Theatre, Montreal, this being his third season in that city.

Ben Teall has been engaged by Harry Williams to re-write Ada Lee Bascom's A Bowery Girl, and to manage its production next season.

The Hoboken Land and Improvement Company has acquired the Hoboken Theatre, which



will be managed by George Hartz. The house will be improved, and will hereafter be known as the Lyric Theatre. The Bijou Theatre, Hoboken, will on June 1 pass under control of Sol Weinthal, who will improve the building and open it in the Fall as a continuous-performance house.

Tom Lewis, of Billy Van's company, sailed last Wednesday on the *New York* for England in search of novelties for that organization.

The Opera House at Spartanburg, S. C., has been entirely remodeled, and is described as being one of the handsomest in the State. Max Greenwald will assume the management.

Mrs. L. Tröst (Clara St. Maur) has been very ill with spinal meningitis at Seymour, Conn. Ethel Lynton, who has been spending some days with Mrs. Tröst in that place, reports that she is now out of danger.

Leonora Bradley may play in In Old Kentucky next season.

Count and Countess Magri issued invitations to the marriage of Annie Nelson and George Laible on May 23, at noon, at the Nicollet Hotel, Minneapolis, Minn.

Harry W. Callender has been engaged by Gustave Frohman as business-manager for The Fatal Card for next season.

Herman Hirschberg was in the cast of A Duel of Hearts, given by Maida Craigie at Palmer's Theatre, Friday afternoon, in aid of the Seton Hospital.

Margaret Robinson has been engaged by Charles Frohman to play the leading part in The Fatal Card next season.

Frank Daniels has emerged from farce-comedy into comic opera. During the past season he has been the funny man of The Princess Bonnie company. Next season he is to star in the operatic burlesque called The Wizard, under the management of Kirke La Shelle. Mr. Daniels is favorably known all over the country through his starring tours in A Rag Baby and Little Puck. His drol'ery is irresistible, and he has the faculty of keeping the humorous ball rolling throughout the performance.

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Kahn and Myers will next season produce Frank Harvey's The Land of the Living.

Reah Starr has joined Joseph Callahan's Faust company to play Marguerite for a special season of four weeks.

The members of the Southern Trilby company, at New London, Conn., on the birthday of George P. Wall, manager of the company, presented him, through Lawrence Hanley, with a diamond locket. Not knowing exactly what birthday it was, the locket was ornamented with this inscription: "Colonel George P. Wall, on his birthday. 'He's more than seven.' A token of regard from his Trilby Troupers, May 18, 1895."

Milton Aborn's Comic Opera company will open a Summer season of ten weeks at the Academy of Music, Atlantic City, on July 1.

Frank W. Haines, manager of the theatre at Decatur, Ill., informs THE MIRROR that the Flints, hypnotists, turned people away at his house last week Tuesday night.

The members of the Shore Acres company presented Manager Frank W. Conant with a token of their regard at Wilkesbarre, Pa., on May 18.

Gertrude Elsmere, a sister of Maxine Elliott, is playing the ingenue roles with Rose Coghlan, and is reported to be very successful in this line of work.

Maggie Fielding, the clever Irish character comedienne, has been re-engaged by Charles Frohman for The Foundling for next season. Miss Fielding has gone to Chicago for the Summer.

It is rumored that there will be a new daily paper in New York early in September.

E. H. Sothern, whose popularity as a star steadily increases, is said to have so many new plays for trial for next season that he contemplates the abandonment of his present repertoire wholly. If the new plays have been written with reference to Mr. Sothern's taking stage personality, his many friends will be most happy to greet him in them. Mr. Sothern is one of the favorites of the theatre who have won their way in spite of discouragement. Although he was the son of a distinguished actor, his stage career was opposed, his father wishing him to enter the field of painting. Mr. Sothern has much ability as an artist, as readers of THE MIRROR who have seen his sketches published in this paper will testify. But his tendency was stageward, and he has followed it to success and satisfaction.

Hubert Sackett, Katie Emmett's manager, returned to town last week. He has been in Chicago, Cleveland, and other cities on business connected with Miss Emmett's approaching season.

Annie Ward Tiffany and her husband, Charles H. Greene, have taken up Summer residence at their cottage at Buzzard's Bay.

Willard Lee tendered a reception to Signor Carlos de Leon at his apartment in West Thirty-fourth Street last week. The Signor, who recently arrived from Italy, is a very skilful fencer and is teaching Mr. Lee that art.

The company engaged in the production of The Red Queen at Pittsburgh includes Adelaide FitzAllen, Jacques Martin, W. H. Turner, George A. D. Johnson, Benjamin Horning, W. J. Magee, John McGrath, Kate Toncray, Marie Taylor Johnson, and Mamie Kearns.

Eugene Sandow sailed for Europe on the *Normannia* on Thursday.

Benjamin Harrison, John Drew and Thomas Q. Seabrooke were of the audience that saw Arms and the Man at the Garrick Theatre last Thursday night.

Lyster Sandford, recently on the staff of the New York Herald, has entered the theatrical profession and has been engaged for the production of For Fair Virginia.

Erma Melville, F. K. Wallace, Jr., and the Singletons write to THE MIRROR complaining of unfair treatment at the hands of Frederick Seward, manager of Minnie Seward, in whose company they were. The complainants say they were not paid salaries, although the business done warranted the fulfillment of that obligation, and that in Fulton, N. Y., after long suffering, six members of the company refused to go on and the audience was dismissed.

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AT THE THEATRES.

Broadway.—A Daughter of the Revolution.

Historical comic opera, in three acts. Music by Ludwig Engländer; book by J. Cheever Goodwin. Produced May 27.

Gen. Gottlieb Grumm Hallen Mostyn
Sergeant Carl Creamer Harry MacDonald
Arthur Lee Clinton Elder
Gen. DeHeister Harry Stanley
Ozias Brewster Logan Paul
George Washington Edward Knight
First Soldier F. H. Turner
Second Soldier J. R. Park
Officer E. J. Williams
Lady Margaret Grumm Sidney Worth
Molly Morgan Annie Lewis
First Lady Mary Sears
Second Lady Jessie Clark
Marion Dunbar Camille D'Arville

A Daughter of the Revolution is an American comic opera with an American plot.

As the title implies the action takes place in Revolutionary times. The scene of the first act is laid at the Battery in New York city, and presents a picture of the locality in 1776. The second act takes place at the quarters of the British General on Murray Hill, where a ball is in progress. The first scene of the third act shows Washington crossing the Delaware, and the final scene presents the winter camp of the Continental Troops at Trenton.

Previous to the opening scene of the opera, Captain Lee, of Washington's forces, has penetrated the lines of the British and Hessian troops who occupy New York city. His recklessness has resulted in his arrest, which is followed by his being tried as a spy, and sentenced to death.

In the opening scene, Marion Dunbar, having learned of Captain Lee's arrest, gains admittance to New York in the disguise of an American officer. She pretends to be a deserter from the revolutionary ranks, and desirous of enlisting under the command of General Grumm. She is warmly received by the General, thanks to her adroit flattery in regard to his military achievements, and is appointed adjutant. Furthermore, she is made the unwilling recipient of Mrs. Grumm's affection.

During the first two acts Marion endeavors to bring about her lover's release from captivity, and to obtain a knowledge of the proposed movements of the British against the Americans, which if communicated to General Washington will prove of value to the Revolutionary cause. In the confusion attendant upon the conflagration which nearly destroyed the city of New York in 1776, Lee escapes, leaving Marion still within the British lines. Owing to Mrs. Grumm's misplaced affection Marion succeeds in disarming suspicion until act III. General Washington, thanks to the information communicated by this operatic daughter of the Revolution, crosses the Delaware, meets and defeats the British at Trenton, at Christmas, 1776, and the lovers are thus reunited.

In order to avoid applying the term "reminiscent" to the score, it might be intimated that Ludwig Engländer's musical offering is apparently the result of unconscious cerebration, and that he has absorbed the melodious creations of many operatic predecessors. Still his score is musically and artistically throughout, and artistic imitation is certainly more enjoyable than trashy originality.

The libretto is not up to Mr. Goodwin's usual standard of wit and cleverness. The librettist seems to have subordinated his work to that of the composer in the present instance. Consequently the operatic plot, in spite of its American theme, is worked out on conventional methods. There is an abundance of marches and picturesque military groupings.

The choruses are spirited, and the costumes and scenic effects are charming, but the opera *per se* is not likely to go thundering down the corridors of time. If it proves sufficiently entertaining to fill the Broadway Theatre for some time to come, it will presumably fulfil its intended mission.

Whatever may be said as to the artistic value of the opera, there can be no question that Camille D'Arville's singing in the character of Marion Dunbar won enthusiastic applause. Miss D'Arville's foreign accent rather detracts from the realism of her personation of an American girl, but her Gallic vivacity, at least, made her histrionic work interesting and diverting.

Hallen Mostyn offered a grotesque portrayal of General Gottlieb Grumm, and Harry MacDonald acted the part of Sergeant Creamer with customary cleverness.

Sidney Worth acted and sang the role of Lady Margaret Grumm with commendable animation, although she was at times inclined to overact. Annie Lewis is sprightly and danced cleverly in the character of Molly Morgan, but she is not much of a singer.

Harry Shanley, Clinton Elder, Logan Paul, Edward Knight, and the other members of the cast were all competent in the main.

Herald Square.—Hamlet II.

Operatic burlesque in three acts by H. Grattan Donnelly and Homer Tourjee. Produced May 27.

Hamlet II E. J. Henley
King Claudius John Bunney
Polonius Jacques Kruger
The Ghost George Broderick
Horatio Drew Donaldson
Laertes Helen Harrington
Rosencrantz Adele Archer
Guildenstern Sallie Randall
Marcellus Laura Wainford
Bernardo Vera Beverly
Orsino Irene Bentley
First Player Robert Mack
Second Player George Mecker
Captain of the Watch Mary Gibson
First Grave-Digger G. Mecker
Second Grave-Digger Florence Ellis
Sylvia Marie Edith Rice
Leonora Kate Davis
Queen Gertrude Catherine Lewis
The Player Queen Elsie Sheridan

Those in search of novelty will find it at the Herald Square. A skirt-dancing Hamlet has come to town and evidently come to stay. All his old friends are with him, and are none the less recognizable for having been brought up to date.

In the author's note on the programme of Hamlet II. it appears that he is indebted to the late W. Shakespeare for certain suggestions regarding the present work, and it is hardly probable that the latter gentleman would object should he see his own drama so strangely intermixed with that of a latter-day playwright.

Hamlet II. fairly bristles with fun. The language varies from early English to the jargon of the Kialto with a speed and dexterity as amusing as it is clever. Mr. Donnelly has done some excellent work with the text. The dialogue is better than the lyrics, but the slang is so audacious and so expertly mingled with the original that one is lost in amazement.

The finer points of the travesty seemed to please the audience better, however, than the more exaggerated incidents.

A song which made a hit had for its refrain:

"What's the matter with Ham?"

The audience thought he was all right, and

when he is more at ease he will doubtless become a prime favorite.

The action dragged a little Monday night, but that is a matter easily remedied.

Of the score, it must be confessed that it was not brilliant. The orchestration is too heavy, and the airs have scarcely enough originality to be taking, although some of them are good. This is another detail which can be remedied, for the play itself is the thing.

E. J. Henley made a great hit as Hamlet II. His make-up was capital, and he chased the calcium in a most amusing way. His nervousness marred his work somewhat at first last night, but as that wore off he improved. His sense of satire and his appreciation of the sublime ridiculousness of the thing were delightful.

Catherine Lewis made a Trilbyesque Ophelia, and looked the part admirably. Her singing was good and her acting better. Kate Davis was a capital Queen, although the character itself is too broad a burlesque. John Bunney made an amusingly droll Claudius. Jacques Kruger, a funny enough Polonius, and Drew Donaldson and Helen Harrington as shapely a Horatio and Laertes as one could wish.

The others of the long cast were capable.

The scenery, by Sydney Chidley and Logan Reid, was remarkably fine. The costumes were bright and handsome. Some effective marches, choruses, etc., add to the attractiveness of the burlesque and lends it the nature of an extravaganza.

The audience was exceedingly large and showed its great appreciation of the clever entertainment by continued applause and frequent curtain calls.

Palmer's.—A Duel of Hearts.

Play in three acts, arranged from the MS. of Jean Davenport Lander by Maida Craigen and Frederick Paulding. Produced May 24.

Lady Anita Stanhope Maida Craigen
Countess de Ligny Bertha Welby
Hon. Alicia Beauchamp Clara Glendinning
Therese Maud Winter
Eugene Arthur Forrest
Louis Edward S. Abeles
Sir John Brooke, M. D. Harry St. Maur
Sir Harry O'Donnell Herman Hirschberg
Bertram Talcott George C. Olmstead
Pierre Raton Benjamin Monteith
Robert F. W. Hill

A Duel of Hearts was presented at Palmer's Theatre on Friday afternoon, for the benefit of the Seton Sanitarium. There was a large and brilliant audience, and a generous sum was realized for the worthy cause.

The play promised well in the first act, which is cleverly constructed, well written, and interesting, but the promise was not entirely fulfilled in the following acts.

Louis de Ligny commits suicide because of his hopeless passion for Anita Stanhope, a fascinating young widow. Anita unconscious of this sacrifice to her charms, challenges Eugene Reichart to a love combat. Eugene, who is in reality the brother of Louis, accepts the challenge in order that he may finally humiliate Anita and thus avenge his brother's death. Mutual explanations follow and the play ends happily.

Miss Craigen gave a thoroughly intelligent and graceful performance of the capricious but withal generous and warmhearted heroine. Arthur Forrest was capital as the cynical Eugene. This excellent young actor has made rapid strides in his art, and is easily the peer of any of our metropolitan leading men. Mr. Forrest was convincing and graceful in the light cynicism of Eugene's earlier scenes and carefully avoided the theatrical pose which the stronger episodes tempted. His singing of the song, with its abrupt termination, in the second act was exceptionally clever.

Mr. Abeles was picturesque in the "bit" of Louis and Mr. St. Maur and the rest of the cast were satisfactory. The piece was well staged. Miss Craigen's gowns were tasteful.

Keith's Union Square.—Vaudeville.

A bill of special attractiveness is presented this week at Keith's Union Square Theatre, the popular home of continuous performance.

Among others who enliven the entertainment are Ena Bertoldi, the contortionist, and Wood and Shepard, the funny musical comedians. Robert Fulgora, a newcomer at Keith's, offers costume transformation, descriptive songs and elaborate character changes.

Al Grant, the mimic and monologist, is in the bill, as are also Gilmore and Leonard, Irish comedians; Lavender and Tomson, in an acrobatic farce; Hines and Remington, in an East Side vaudeville sketch; the Dunbars, Thomas E. Clifford, Burt Jordan, Charley Banks, the Fremonts, John Patten, Murray and Allen, Collins and Farley, Inez Mecusker, and many others.

Inez Mecusker's entertainment is one of the cleverest on the programme. She has a good voice and her specialty, being something novel, is always cordially received.

Tony Pastor's.—Vaudeville.

Vesta Tilley began the last week of her engagement at Tony Pastor's Theatre last evening. She introduced some new songs, in addition to those which have already become so popular, illustrating more than ever the versatility and charm of the unique personality of this little comedienne.

Weber and Fields, the amusing Dutch comedians, with a fund of new jokes, are as amusing as usual and the Russell Brothers continue to do their capital specialty of the Irish chambermaids.

James F. Hoey was warmly received in an amusing sketch entitled Captain Maybrick. The Big Four, Smith Martin, Williamson and Welsh, furnished much merriment and the Burt Sisters gave a clever sketch.

Dilks and Wade and E. M. Hall, banjoist, also came in for a share of the applause.

On Monday evening at Mr. Pastor's Theatre a testimonial will be tendered Miss Tilley. She makes her last appearance on Saturday night.

Proctor's.—Continuous Vaudeville.

"Perpetual motion show" is the term aptly applied to the current vaudeville offering at Proctor's. The bill this week includes Hill and Hall, the grotesque comedians; the three Sisters Don in songs and dances; Collyer and Mack in comic sketches; and Dorothy Denning in character dances.

Frank Onkes Rose gives his illustrated entertainment "Thro' London with Dickens." Raymond Moore sings a budget of new songs. Among the new performers are Knox Wilson, German comic; Kennedy and Williams, knockabouts; Prince Flato in Silence and Fun; Campbell and Baird, musical comedians; the Marions in comedy sketches; the Brannigans, Irish comedians and reel dancers; Al. Waltz, fancy skater; and Maud Nugent in songs and dances.

Bijou.—A Yenuine Yentleman.

Gus Heege, who has been starring for a number of years in Von Yonson, presented the latest product of his pen at the Bijou on Monday evening. The play is called A Yenuine Yentleman, and is similar in many ways to the other Swedish

comedies with which Mr. Heege has made us familiar. The Swede shown in A Yenuine Yentleman, however, is not of the lower class, but a graduate of a famous university, who comes to America to make his fortune. The comedy is in four acts; the humor and pathos and thrilling situations are neatly blended. As Sven Hanson, Mr. Heege made a distinct hit, and was well supported by a good all-round company. A sketch of the play is given elsewhere in this paper.

American.—The Irish Artist.

Chauncey Olcott occupies a warm place in the affections of West-Side audiences. He received a most hearty reception from a crowded house last night when he appeared in The Irish Artist at the American.

Mr. Olcott's singing fairly brought down the house, "Katy Malone," "The Irish Serenade," and Tom Moore's "Believe Me if All Those Endearing Young Charms" being enthusiastically received. The company engaged by Mr. Pitou is entirely satisfactory, and the scenery exceptionally handsome.

Special mention should be made of Daniel Gilfeather, Harry Meredith, Luke Martin, C. F. Gotthold, Emma H. Curran, Elsie Germon, Ilva Irvine, and the child, Tiny Burton, of the company. J. W. Hague's Father Mahone was a particularly quiet, dignified and effective work.

Koster and Bial's.—Vaudeville.

An entirely new act by the world-renowned Craggs, Sparrow, a juggler, A. O. Duncan, ventriloquist, Smith and Cook in a character sketch, the Merilees Sisters, comedienne, and a special series of living pictures were the novelties on last night's programme at Koster and Bial's.

The new feat by the Cragg Family is a wonderful example of acrobatic work. Three tables are placed in the centre of the stage, one after the other in a row and lengthwise. A Cragg lies down on each and on his uplifted soles throws the little Cragg immense distances. The enthusiasm of the audience last evening knew no bounds.

The pictures are a revival of the best of those that have been given at this house.

At Other Houses.

This is the last week of Too Much Johnson at the Standard, of A Gaiety Girl at Daly's, of Little Christopher at Palmer's, and of The Fatal Card at the Academy of Music.

Trilby continues to draw crowded houses at the Garden.

The Casino will be reopened next week under the management of Canary and Lederer. Their opening attraction will be The Mimic World.

For Fair Virginia, a romantic play in four acts by Russ Whytal, is to be produced at the Fifth Avenue Theatre next Monday evening.

Richard Mansfield continues in his regular repertoire this week at the Garrick. The Summer season will be opened at this house next Monday evening with Herbert and Puermer's operatic burlesque Thirlyby.

This is the second week of Daniel Sulley in The Corner Grocery; at the Fourteenth Street Theatre.

The Lily of Killarney, owing to its pronounced hit, and the Ballet of Copellia will form the principal bill at the Grand Opera House this week. The Bohemian Girl will be presented at the Thursday matinee, and a mixed programme is announced for Saturday night. By special arrangement with Manager Singleton Kyrie Bell and Mrs. Potter will appear at the Grand next week in Charlotte Corday. This will be their first engagement in six years at this house.

There will be special matinees of the current attractions at nearly all of the New York theatres on Decoration Day.

The first of the roof-gardens to open will be that of the American Theatre which will begin its season under the management of John M. McDonough next Saturday night.

Pudd'nhead Wilson plays this week, the final one of the season, at the Harlem Opera House.

My Aunt Bridget, with George Monroe and John C. Rice, is at the Columbus Theatre this week.

Agnes Herndon is the star at the People's this week.

The Wages of Sin is the bill at Jacobs' this week.

BROOKLYN THEATRES.

Park.—The Sign of the Cross.

Wilson Barrett began a return engagement at the Park on Monday night, presenting for the first time in this vicinity his new play, The Sign of the Cross, which has excited favorable comment in the cities in which it has been played. In several places the clergy have highly endorsed the play, and Mr. Barrett's purpose in writing and acting in it, namely, to assist in bringing to a closer relationship the church and the stage; and one of the leading papers in Philadelphia, the Press, commended the tragedy in a leading editorial.

The Sign of the Cross deals with the struggle between paganism and Christianity at the time of Nero, the scenes being laid in Rome A. D. 67. The hero is Marcus Superbus, a pagan Roman prefect of the city, who is enamored of a Christian maiden, whom he is determined to possess. Her resolution to remain true to her womanhood and to her religion at last masters the Roman, who accepts her own faith and dies with her as a martyr in the arena.

Mr. Barrett has made a play of absorbing human interest, having woven an intense and passionate romance with these as the chief figures, and in the drama he teaches a strong religious lesson. The four acts present an engrossing series of incidents leading to the climax, and from a dramatic standpoint the play is remarkably strong. Mr. Barrett appears to great advantage in the leading part, and is ably supported by Maud Jeffries as the Christian maiden. The other parts are well taken. The play offers a scenic opportunity, which is adequately embraced.

Amphion.—Faust.

Faust was given to the patrons of the Amphion last night by Joseph Callahan in a new and pleasing dress. Mr. Callahan's work as Mephistopheles bespoke Lewis Morrison, whose understudy he once was, but the version evolved differed from that used by Mr. Morrison in several noticeable manuscript changes. The star took well with his audience and received vigorous applause and a curtain call for his conscientious acting. The broken scene was an improved feature. The support of the cast was capable. There will be a matinee Memorial Day. Next week, the last regular attraction for the season, Fanny Davenport in Gismonda.

Columbia.—An Ideal Husband.

Daniel Frohman's Lyceum Theatre company appeared to a splendid house at the Columbia on Monday evening in An Ideal Husband. The cast was the same as in the New York run of the piece. Messrs. Kelcey, Lemoine, Williams, Grattan, and Hale, and Misses Irving, Tyree, Florence, and Mrs. Whiffen appeared to advantage. During the week Fortune and The Wife will be presented. This is the last week of the season at the Columbia. It will reopen in September with Little Christopher.

Notes.

Nellie McHenry is finishing the season at the Grand Opera House in A Night at the Circus. Manager Wallace McCutcheon will have a benefit next Monday evening.

Neil Burgess' The County Fair closes the season at the Empire. There will be the usual benefit performances.

BLACK AMERICA IN BROOKLYN.

The Brooklyn hunting grounds of Buffalo Bill at Ambrose Park were opened last Saturday by Nate Salisbury's new enterprise, Black America. The attraction is a novel one and well worth seeing. There are 500 Southern negroes of both sexes encamped within the enclosure, and all the features of Southern plantation life, cotton picking and pressing, and the cabin life of the negroes are faithfully and picturesquely reproduced.

In the enclosure take place the sports, which are as follows: A company of the black Ninth U. S. Cavalry, in their musical ride and drill; grand assault at arms, by colored boxers; amazon drill and march; Wood brothers, vaulters; James Wilson, juggler; Othellins, acrobats; cross country ride by colored jockeys; two hundred yard races by colored men; fifty yard races by colored women; and Madame Flower in ballads, assisted by other singers. A series of historical pictures of John Brown, Lincoln, Grant and others close the programme. The choruses are particularly good. There was a large attendance at the opening, and there seems to be no reason why the attraction should not prove a success.

JEAN PARDEE'S PLAY.

A play by Jean Pardee, of New Haven, entitled Bobby Melville of London, was produced in the Grand Opera House in that city on May 11, and played to profitable business on that and subsequent evenings. New Haven papers speak in complimentary terms of the production, and Manager G. B. Bunnell, of the New Haven theatres, vouches for the clever work of the author.

THE LONDON OLYMPIA IN TROUBLE.

A cable message from London to Edmund Gerson, of this city, says that the London Olympia, where The Orient is now being performed, is in bad financial straits, \$500,000 being needed once to meet obligations.

THE CLOSING SEASON.

The Girl I Left Behind Me closed at Salt Lake City on May 18.

The Moss Jollity company will close a season of forty weeks on Thursday at Alliance, O. Their next season will open on Sept. 16 at Philadelphia.

The White Squadron closed on May 25 in Montreal.

Augustin Neuville closed in Baltimore on May 25, having completed a season of forty-one weeks. Charles F. Neuville retains ownership for next season.

Kellar will close his season on June 8 at Birmingham, N. Y.

The Girl I Left Behind Me company No. 1, closed at Ogden, Utah, last Friday.

Vreeland's Minstrels will close at Emlenton, Pa., on June 1.

CUES.

It is announced that Adelina Patti may be a member of the Metropolitan Opera House company next season.

The contracts for the scenery of Bonnie Scotland have been placed by Manager Sidney R. Ellis, and the setting for each of the four acts will be carried complete. The costumes will be imported, arrangements having been perfected for two sets to be made and ready by Aug. 1.

Richard Mansfield has postponed the production of Herbert and Puermer's operatic burlesque, Thirlyby, until June 3, and has made arrangements with Edward E. Kidder to incorporate in Thirlyby the burlesque on Madame Sans Gêne, which was performed at the Lamb Club's annual gambol last Tuesday.

Alma Aiken Strong, Edwin Brewster, John H. Ready, David Seymour, R. F. McClannin, and Lillian Andrews will be with Gladys Wallis next season.

Charles F. Gotthold will remain with Chauncey Olcott next season.

J. Hay Cossar was married recently to Fanny Cohen.

Edwin Ferry, C. M. Collins, and J. R. Amory have signed with Robert Downing for next season.

Edward E. Rice will open his new theatre at Manhattan Beach about June 15. Other attractions at this resort will be Sousa's Band, a new bicycle track, a circus and Pain's fireworks.

"The New York World" says that THE DRAMATIC MIRROR is the organ of the profession, and the World generally speaks by the card.—Theatrical Tidings.

The Prude's Progress is the title of Jerome K. Jerome's new play.

Beatrice Moreland closed her fourth season with Rose Coghlan last week in Kingston, Canada. Miss Moreland will sail for England on June 8. She has under consideration several offers for next season.

The Twelfth Night Club will in the near future have as guests Joseph Jefferson and Mrs. John Drew.

Sara Madden, of A Trip to Chinatown, sailed on the New York last week for England.

John Kernell fell one story down an elevator shaft at the Genesee Hotel, Buffalo, on May 19. He sustained a bad cut on the head, but was about as usual next day.

John Franz, known in Buffalo Bill's Wild West show as "Texas Jack," and Wilhelmina M. Metz, of Brooklyn, were married in Albany last Tuesday by a judge of the City Court.

Sol Smith Russell sailed for Europe on the New York last Wednesday.

Anna Belmont has signed for next season with Charles Frohman, and will again be a member of the John Drew company. By permission of Mr. Frohman, Miss Belmont will be a member of the Ford stock company at Baltimore this Summer.

The Hoefters' Peoria theatre was burned last Tuesday, but was fully insured.

IN OTHER CITIES.

PROVIDENCE.

Sandow, surrounded by a co. of very clever specially people, drew large and delighted audiences to the Providence Opera House 17, 18.

Mary Eleanor Lynn, a prominent elocutionist and teacher, had her annual benefit at the Providence 20, and it was largely attended.

Trilby, with Sybil Johnstone in the title-role, played a return engagement here 21, 22, and the public was glad for several reasons. In the first place many who were unable to get seats for either of the performances last week, had an opportunity to see the much-talked-of drama, and, secondly because this engagement was to serve as a complimentary benefit to the ever-courteous and obliging treasurer of the house, Charles C. Collin. The theatre was filled at both performances, and the play admirably presented by the same co. that made so favorable an impression a few days ago. The Stroules 20; Shore Acres 30-1; De Wolf Hopper 4, 5.

Burr Oaks was given at Trowbridge's Star Theatre 20-25 and enjoyed by large audiences. Max Freeman, who was for several seasons a favorite leading man in Lothrop's stock co., has been secured by Manager Phillips for a short engagement and made his first appearance here this week. The title-role afforded him ample opportunity to display his sterling qualities, and his performance was vigorous and effective throughout. Alice Keene, who has been successful in her supporting roles, which included J. F. Kirk, Charlie Phillips, John Phillips, Leah Starr, C. W. Russell, and Katherine Angus, did good work. Baby Allie Fisher introduced some clever songs during the action of the drama, and the play was appropriately staged. Fair Play 27-1.

The Rantz-Santley Burlesque co. returned to the Westminster 20 for a week and opened to S. R. O. The programme given by this organization is always bright and entertaining. Clara and Teddy Simonds, former residents of this city, are members of this co., but Mr. Simonds was ill in New York and his amusing comedy was missed. Mrs. Simonds appeared and her singing demanded several encores. Her costumes were very elaborate. Specialty and burlesque 27-1.

Eugene Sandow was a guest at the Providence Athletic Club after the performance evening of 17, and he amused a large party by an exhibition of his strength. Among other feats performed, he allowed the 250-pound night-watchman to stand in the palm of his hand and lifted him to the top of a table.

De Wolf Hopper is a member of the Mystic Shrine, and his brother Shriners in this vicinity are planning to give him a big "blow out" on his appearance here 4, 5. The reception will be given on opening night, when the party will attend the performance, after which the banquet will be served in the Trocadero.

The Sandow Trocadero Vaudeville closed season at the Providence Opera House 18, and Shore Acres will close at the same house 1.

At the Saturday night entertainment of the Press Club, Miss India Bell, the creole, sang several songs, and Roscoe and Dowling appeared in a new and pleasing act.

Kingling Brothers' Circus will exhibit here 18. This will mark the first appearance of the show in this city. George Collins is here doing the billing for Buffalo Bill's Wild West Show, which comes here 24, 25.

Ruy J. Beckhard, a young Boston dramatist, and author of "The Summer Girl," "A Lost Game," and "The White Man," was the guest of Max Freeman 20-24.

Fred. and Alice Warren left for New York 18, having closed a successful tour's engagement at Trowbridge's Star Theatre in Byron's Ten Thousand Miles Away and The Plunger.

Proprietor George H. Batcheller, of the Westminster Theatre, this city, and the Front Street Opera House, Worcester, Mass., says he will run the Lyceum Theatre, Boston, for another season. Business at all three of his houses has been good throughout the season.

Manager John N. Phillips, of Trowbridge's Star Theatre, will benefit 20.

James E. McElroy, comedian and stage-manager of the Katherine Rober co., will have his annual benefit at Lothrop's Grand Opera House, Pawtucket, 2.

The Katherine Rober co. will close season at Worcester, Mass., 1. Miss Rober, George E. Lothrop and family intend to sail for Liverpool 6. Manager Lothrop's son Edgar is at the present writing prostrated with a fever, and his continued illness may defer the date of departure.

Frank Hope, formerly business manager for Gracie Emmett's Palace of New York, and recently in advance of Iowa Pomeroy's Little Harricane co., was in town the past week. He left 24 for New York.

The Mascot was given at Talma Theatre 23, 24 for the benefit of the Irrepressible Society. The chorus was composed of local talent, under direction of Professor Jules Jordan.

Your correspondent was entertained in Boston 18 by Managers Batcheller of the Lyceum and J. J. Coleman of the Special Delivery co.

Misses Lillian and Ellen Mortimer, Helen Lynde, of the Katherine Rober co., and Emma Deas of the Special Delivery co. will spend their Summer vacation at a shore resort in Maine.

Among others engaged for the Summer production of Pinafore at Crescent Park are Stanley Felch, formerly of the Grau Opera co., who will assume the role of Dick Deadeye and Gus Kammerfer, baritone of the Ideals and later of The Bostonians, who will play the part of the Bostonian and be the stage manager.

Mr. Felch was in the original production of this opera at the old Park Garden under the direction of D. W. Reeves, of the American Band.

DETROIT.

Stuart Robson opened Wednesday evening, 18, in Leap Year, or the Ladies' Privilege, which he has recently added to his repertoire. That he was wise in doing so no one would question who had the pleasure of seeing Mr. Robson as Mr. Dionysius Dimple, or Mrs. Robson as Miss O'Leary, they were both so delightful in those characters, the other members of the co. also taking their respective parts in an admirable manner.

Mr. Robson brings all that incomparable talent of his, and magnetic personality to bear upon the proper delineation of the principal character, and a splendid artistic performance the result of his efforts. Now-a-days, when the stage is but too often made to pander to a vitiated taste—and the ephemeral things of the hour with no literary merit whatsoever are enacted on the boards of our best theatres because they catch the fleeting popular fancy—the work of such actors as Stuart Robson, who aim to present only the best and legitimate in their art, is certainly to be commended.

Leap Year is a fitting companion piece to She Stoops to Conquer, which was given Friday night and at the Saturday matinee. In this latter play Mr. Robson gives a really remarkable impersonation of the immortal Tony Lumpkin. Goldsmith put some exquisite touches of nature in his comedy, which is the life-preserving element of any play—those touches which make kin with the creations which were conceived in the brain of the lovable Goldsmith and first took shape on the stage one hundred and twenty-two years ago. His wrote for posterity, and we probably enjoyed Mr. Robson's notable and elaborate revival much more than the Londoners did when they first had the opportunity of criticising it. Mr. Robson closed his engagement Saturday evening, 18, on which occasion The Henrietta was the attraction.

Chauncey Olcott's engagement at the Detroit Opera House last week—opening Thursday, 16—was a brilliant success, which he was certainly entitled to, on account of the superior attraction he offers in his play, The Irish Artist, and the conscientious and praiseworthy acting which he himself does in it. He was given something of an ovation by his admirers on his opening night, who testified their delight in his singing and acting by enthusiastic applause, which Mr. Olcott was obliged to appease by several appearances before the curtain and many repetitions of his songs.

At the end of the first act Mr. Alfred J. Murphy, of this city, stepped upon the stage, and in behalf of Mr. Olcott's friends presented him with a token of their appreciation of his efforts to elevate the Irish drama in the form of a pretty gold ring made from a special design and set with a large diamond. Mr. Olcott was completely taken by surprise, but recovered sufficiently to make a happy response in a few appropriate words.

Mr. Olcott made his debut as a song writer in Detroit during his recent engagement, among other things he sang for the first time here "Katy Malone," "My Beautiful Irish Maid," and "Look in My Heart," which were written and composed by himself.

There is very little work for the chronicler of theatrical events this week in Detroit. Things are exceedingly dull, both of the principal houses being closed, and no prospect of a brightening until next week, when the Detroit Opera House, at least, will be

opened by the Davis U. T. C. co. The next booking for the Lyceum is not yet announced.

A Romance of Coon Hollow is the rather picturesque title of the play running all the week at 25-29, at Whitney's Opera House. It has many meritorious points, and Louis Hamilton, in the character of the adopted waif, is doing good work, as is also Bessie Taylor, and M. M. Murray. Frohman's Lost Paradise co. 27-1.

Clint G. Ford's play, An American Hero, was given for the first time here Sunday evening, 19, and will continue the attraction all the week. The co. carry much handsome scenery and ingenious mechanical devices, and give quite an elaborate production of the play, which is extremely sensational, but contains many good dramatic situations. June 27-1.

KIMBALL.

ST. PAUL.

At the Metropolitan Opera House the Alhambra Vaudeville opened the Summer season 18, presenting a good programme before a large audience. On Monday night there was a large attendance of St. Paul Lodge of Elks and their families. The co. included Chevalier Clignot, Madame Clignot, Prince Satsuma, the three Racket Brothers, Eva Swinburn, Alice Howard, Gus Richards, the Fulton Brothers and Warren, Willis Clark, the Lenten Brothers, and Dolan and Lenbar. Week of 25-26 June 1: Hilda Thomas, Frank Barry, Albion Family, and an entire change of artists. The attractions looked like promise of a good patronage and a good season's business.

At Litt's Grand Opera House The Giffen and Neill Stock co. presented Bartley Campbell's Galley Slave 19-25 opening to good houses. The stock co. has not been seen to better advantage than in their presentation of this drama. Henrietta Crossman as Cicely Blaine has a strong emotional role. Kate Blanche's Francesca Remini was strong and artistic. Annie Blanche was charming as Psyche Gay and she is ever-clever, vivacious and pleasing in her comedy work. Fanny Burt was excellent as Mrs. Phoebe Gay. James Neill as Sidney Norcott gave a manly impersonation of the part. Charles Kent as Baron le Bois gave an exceptionally strong interpretation of the part. George W. Denham's decidedly good impersonation of Oliver Oliphant won for him noticeable favor. John R. Maher as Franklin Fitts does a clever piece of acting. Mr. Maher has made himself a favorite in the line of character he assumes. Frederick Perry, Charles Dade and Blanch Stoddard well deserve favorable mention. Giffen and Neill Stock co. 26-1.

The Mrs. General Tom Thumb co. drew the largest matinee audience of the season at the Grand Saturday, 18. The house was packed to its capacity.

Manager Mozart stated that Annie Nelson and Captain Liable, of the co., are to be married on 18, and that he furnished the wedding tresses for the little couple at a cost of \$200.

Kellar the magician did a good week's business at the Metropolitan. He will book with Manager Scott for next season.

Manager L. N. Scott, of the Metropolitan, has just returned from a two-weeks' trip to New York city and has been busy looking up the best bookings. Mr. Scott is an enterprising manager, and is ever alert in procuring the best attractions for his patrons. He has made an exceptionally good booking of the singing and best attractions for the three theatres under his management for the coming season.

Mrs. General Tom Thumb co. will play Colonel Stone's Northern Pacific Circuit to the coast.

The Alabama co. report big business along the N. P. R.R., at Stone's circuit, especially through Montana. GEORGE H. COLRAVE.

BALTIMORE.

The greeting extended to Nat C. Goodwin and his excellent co. at Ford's Opera House on 20 was a genuinely hearty one. The play presented was George M. Jessop's amusing comedy A Gold Mine, and it certainly proved to be a mine of delightful humor, tinged here and there with a bit of pathos that made it all the more interesting. Mr. Goodwin is admirably suited to the character of Silas K. Woolcot, the manly open-hearted American, and his scenes with Mrs. Meredith (Blanche Walsh) were repeatedly encores. Miss Walsh has been seen to better advantage here. The character hardly suited her. In the co. are William Ingersoll, Robert G. Wilson, Louis Payne, Arthur Hoops, Louis Barrett, Minnie Dupree and Estelle Mortimer. The opening of the regular Summer season with stock co. 27-1.

At Harris' Academy of Music The County Fair was welcomed by a large audience. The play has lost none of its entertaining features since last seen here. The co. presenting it is a capable one, headed by Marie Bates. The race scene is as natural as ever and the picture of certain phases of New England life is interesting and probably true. Hinrich's Grand Opera 27-1.

The patrons of the Holiday Street Theatre were entertained by Madame Neuville and her son Augustin Neuville, who appeared in The Boy Tramp, a melodrama of the sensational type. The play was very well presented and proved interesting. This is the last week of the season.

The Fay Foster Burlesque co. proved an attraction at Kerman's Monumental Theatre. Several new features have been added since the co. was last seen here. Among the new acts is one by Mlle. Omega, who does a dance in a barefooted Trilby costume. Flynn's London Gaiety Girls 21-1.

Most of the members of Manager Charles E. Ford's stock co., which will produce light comedy during the coming season, will arrive in Baltimore 25.

HAROLD RUTLEDGE.

JERSEY CITY.

The last week of the present season at the Academy of Music began 20, when Wilson Barrett appeared in repertoire. The Sign of the Cross was the opening play, and the star and his capable support appeared to advantage. Maud Jeffries is a charming leading lady. The Manxman, Hamlet, and Ben-My-Chree were given during the engagement. All the plays were mounted in the artistic manner for which Wilson Barrett is noted, and the scenic embellishments were fine. Business opened big and continued so until the end of the week. Elks' benefit 20.

Business at the Bon Ton Theatre was big 20-25, when Raymond Moore headed the long programme. Others appearing were Smith and Cook, the Ammons Clere Trio, Barr and Evans, John A. Hart, Ward and Lynch, Harry Foy, Dan Collyer and Carrie Mack, Dan Walden, Sam H. Williams, Ella Morris, Knox Wilson, and Mlle. Charlotte.

Wilson Barrett's business at the Academy of Music 20-25 was immense.

Florence Marie Drake, prima donna of the Wang Opera co., is brodering in this city.

William H. Sumnerick the opera singer has been here for the past week.

Mrs. Estie Henderson and her son, Frank, are arranging to go to their Summer home at Long Branch.

The rumor that Florence Bindley will not head her own co. next season is denied by that lady. Manager Charles Dittmar has booked The Captain's Mate for next season, and it will be the opening attraction at our Academy of Music Sept. 27.

Hagar's Allegory will be put on at the Academy of Music 29-30 June 1.

The Elks' benefit at the Academy of Music 20 will be a big one. The programme has the names of Tony Pastor, Florence Bindley, Steve Brodie, Frank Moran, Imro Fox, Kittie Nelson, Bessie Lee, Fields and Hanson, Annie Hart, George Murphy and Kittie Karsale, Drawee, James Bernard, Maude Beverly. The sale is large.

The Bon Ton closes season June 1.

WALTER C. SMITH.

OMAHA.

The Omaha Elks had an annual innng at the Boyd 18, and the success of the entertainment was gratifying in the extreme. The stage-setting was unusually good; jokes original, and every one had a good time, especially after the performance. Sousa's Band to fair business 14. The vivacious comedienne, Emily Ranker, and her capable co., presented the amusing comedy, Our Flat, 16, to the new houses. Peter Bailey in A Country Sport had a profitable engagement 19-21. May Irwin and the other favorites are still with the co., so, of course, the acting is brisk, and the success of last year was repeated. The Passing Show follows daily for two nights, succeeded by Trilby 30-31 June 1.

The old Douglas Street Empire Theatre has opened again, this time under the management of Victor Constantine. The Cariboo Mines was presented week of 19-20. It is a stirring melodrama by W. S. Nead, an Omaha man, who also takes the leading part. The piece received a hearty welcome and will doubtless continue to prove a drawing card.

Robert Arthur, formerly with Hoyt and Thomas, has been engaged to manage Courtland Beach, Omaha's Summer resort.

J. R. RINGWALT.

ATLANTA.

At Henry Greenwall's New Lyceum Theatre the Grau Opera co. closed its engagement 18. Notwithstanding the heat immense crowds attended. While lacking in some particulars, yet taken as a whole, the operas presented were above the average that are here heretofore been accustomed to witnessing. A benefit was given Manager Herbert Mathews 17 by the co. and a handsome sum was realized.

Work on the Imperial is moving along merrily, and by the middle of July the town will have a new theatre in which to house its clientele in the vaudeville line. Harry Frank, its proprietor, is pleased with the outlook.

At the Freyer and Bradley Music Hall Miss Louise Romare, a student of Xavier Scharwenka, drew a large and cultured audience 21. She is also remembered for her very successful presentation of Young Mrs. Winthrop at the Grand last year.

Ed. Brown, whose friends in the profession are legion, will soon be seen upon the Rialto.

Colonel Sinn, of the New Park Theatre, Brooklyn, has secured the Grau Opera co. for a run of Summer opera to begin June 10. Mr. Grau tells me that he will have new faces together with new voices and all in all the best co. he has yet had. He returns to Atlanta in December to re-establish the popular operas again.

Dorothy Usner, who has been the guest of Mrs. Frank Bell, and who received such flattering attention from the Gate City's society, has gone to her home in Chicago. It is probable that she will join one of Mr. Frohman's cos. It was with his forces that she made unmistakable success toward the closing months of the present season.

The Grand has not presented an attraction since the Campbell Opera co. closed 4. She is also remembered for her previous to the matinee by the Grau Opera co. 18, Arthur Woolley received a telegram from his home in Chicopee Falls, Mass., stating that his wife was not expected to live, and that his infant child was dead. Mr. Woolley did the Admiral in Ship Aboy, and no one in the audience suspected that the clever comedian was prostrated by his affliction.

The Atlanta Artillery is using the De Givres for sixty per cent. of the receipts of the Baldwin-Rodgers co., which stranded at the Marietta Street Theatre 19. The co. claims that it is entitled to that per cent., and has received nothing.

Herbert Mathews leaves for New York in a few days in quest of opera singers for a Summer run of opera at the new Lyceum Theatre. He promises to make us immensely happy when the curtain-bell rings.

Edwin Harcourt, the actor-convict, will be liberated from the Chattahoochee camp within a fortnight. His discharge papers have already been made out.

ALF. FOWLER.

KANSAS CITY.

The bill for the second week of the Kemper Stock co.'s season at the Coates was Robertson's delightful comedy, School. The cast was excellent. Alberta Gallatin making her first appearance here as Bella. She is a very handsome woman and possesses great attractiveness and charm. Lansing Rowan was most clever and ingenious as Nami Tighe, and Una Abell as the stuttering girl and Winona Andrew were also excellent. Barry Johnstone repeated the hit he made last week, and James K. Hackett strengthened the good impression already made.

Collin Kemper displays great artistic taste in the mounting of all the pieces, and they are lavishly embellished. The weather so far has been cool and pleasant and favorable for good attendance. A Past Family 27-1.

Emily Bancker and an excellent co. amused good houses at the Grand 19-25, presenting Our Flat in lively style. Tom Ricketts and Philip Ryley gave excellent support, and the clever and faithful work of Emily Bancker will certainly bring her success. The Passing Show 26 June 4.

In Old Tennessee returned to the Gillis 19-25 and drew fairly. Ernest Hogan had a good benefit 23.

Ysaye will come to the Auditorium 7.

Manager M. H. Hudson is now in New York, and also Business-Manager Joe W. Spears, of the Ninth Street.

Manager Judah will take his family to Long Branch early in June.

Louis James and wife have come home to spend the Summer.

Frank Wise, of this city, who was with J. K. Emmet this season, was here last week but left for New York to close an engagement.

Manager Peter McCourt, of Denver, was here last week.

A Charity Circus will be given by amateurs June 10, 11, and the Elks will have an amateur minstrel show 3.

Paul Alexander Johnstone, minstrel reader, drew 5,000 people to Fairmount Park 19, and his bididdled drove several miles and found a needle which had previously been secretly dropped into the lake by a committee.

Takazawa's Japanese troupe are at Washington Park. FRANK R. WILCOX.

BUFFALO.

The Summer opera season is beginning here. The Wilsons have taken possession of the Star for a season of five weeks, opening 20. The Black Hussar was the opera selected for a specimen of the co.'s best work, and while it was hardly up to the mark it evoked generous applause and drew good houses. Susie Kerwin is missed from the cast. Eloise Mortimer, a former Buffalo girl, is singing the principal soprano. W. E. Conly, who has been the tenor of the co. for years, is still at his post.

The Galey Slave drew large houses at the Lyceum 20-25. The play was well cast and has lost none of its former charm.

Harry Lamkin, of the Court Street Theatre, was tendered a benefit by Manager Robinson on Sunday evening, 19. The restrictions on vaudeville entertainments for Sunday performances, and brief time announcing the entertainment did not prevent a good attendance. Mr. Lamkin netted something over \$200.

At Shea's Music Hall the usual first-class vaudeville entertainment continues. John Kernell and Johnnie Carroll head the bill.

A combination variety show is being presented at the Court Street 20-25, headed by Pauline Batchelor, Bartlett and May and Tony Ryan, opening with a burlesque Trill-bee.

Since the burning of the old Adelphi and Wonderland, Buffalo has had no museum until the present week. J. E. Seckert, at Nos. 88-90 Seneca Street, has opened a curio-hall and miniature theatre advertised as the People's Dime Museum and Bijou Theatrum. The theatre has a capacity for seating 400 and will be increased as soon as the lease to an adjoining building expires.

May 23, a monster benefit will be given to John H. Meach, of the Academy of Music. A presentation of Hamlet with James O'Neill, Fred. Wrenn and others in the cast will be given. Mr. Meach, by indefatigable industry, has carried the Academy through the severe storm of adversity, and it is but fitting and proper that his old associates should so kindly remember him.

BRET HART.

MINNEAPOLIS.

The Grand Opera House is dark and will remain so until the first week of September, excepting only the last week in June, when A Black Sheep will be given.

Mrs. General Tom Thumb and her Lilliputians were at the Bijou Opera House week of 19, opening to a fair-sized audience. The performances were especially pleasing to the children. Galley Slave 20-26 June 1.

Manager Jacob Litt, of the Bijou, accompanied by his private secretary, was in the city 18 looking after his interests. Mr. Litt stated that after witnessing the first production of A Venus Venturina in New York city, he would leave for Europe to complete arrangements for the production there of his latest melodramatic success, The War of Wealth.

Arrangements have about been completed for a benefit to be tendered to Manager Hays, of the Bijou, in the near future.

The Minneapolis Street Railway Co. management is planning large things for the patrons of their Lake Harriet Pavilion. A number of leading attractions have already been booked. Among these are: Severus Schaffer, the celebrated acrobat; Brook's Second Regiment Band of Chicago; New York Opera co., and Massand and Marba's troupe of Arabian tumblers.

F. C. CAMPBELL.

INDIANAPOLIS.

At the Grand Opera House Mr. and Mrs. Kendal opened a three-nights' engagement 20 to a large and representative audience. The Second Mrs. Tanqueray was the opening play followed on Tuesday night by The Ironmaster and Wednesday night with The

Queen's Shilling. This engagement closes the season at this theatre.

Rose Sydel's London Belles co. opened to good-sized houses 20-25. The specialties by Julia Kelly, La Vergue Family, Smith and Campbell, and others were well received. Holden Comedy co. 27-1.

The continuous performances at the Park Theatre will begin June 3.

Ringling Brothers' Circus attracted immense audiences 20 afternoon and evening and gave one of the best performances ever seen here. During the performance Stephen Miao, a clown, fell some distance, but was not seriously injured.

G. A. RECKER.

MILWAUKEE.

The third engagement this season of The Passing Show at the Davidson 19 demonstrated again the popularity of this excellent organization, the house being well filled at both performances. The absence from the cast of Charles J. Ross and William Cameron, while noticeable to those who had seen the previous performances, in no way handicapped the entertainment.

The second week of the Exposition season opened Sunday to immense houses, about 8,000 people attended the two performances and taking into consideration that the weather has been cold and unfavorable in the greatest degree for a Summer theatre the management have good cause to feel gratified at the patronage so far and also at the prospects for a successful season as soon as any kind of reasonable weather sets in. The attractions offered so far have been of the highest order and it is difficult to conceive a stronger bill than the one presented this week. Among the new features added to the programme are Flossie Moore, vocalist, Blockson and Burns, comedians, Lina and Vani, acrobatic dancers, and Severus Schaffer, juggler.

The regular Summer season at Schlitz Park will open 26 with two concerts by Sousa's Band, followed 27 for a week by The Fencing Master. E. T. McDONALD.

CHARLESTON.

The Campobello Opera co. opened the Summer season of grand opera at the Academy of Music 20 with a brilliant performance of Lucia before a large and fashionable audience. Moreska, Campobello, Aurich and Allen were enthusiastically received in the leading roles; Moreska was four times recalled after singing the mad scene. Il Trovatore was given 21 with Rosa Linde as Azucena. The engagement is for two weeks, with a repertoire of the most popular grand operas. Montegriffo left the co. before their arrival here. His place is filled by Signor Aurich.

The Excelsior Glee (local) assisted by Professor Saul gave their annual concert at the Academy 15 to a full house. The performance was one of the best in the musical history of the city and reflects great credit upon Professor George Blumner, the director and organizer of the club.

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BEGINNING FIFTH AVENUE THEATRE JUNE 3RD

CORRESPONDENCE.

ALABAMA.

SELMA.—ACADEMY OF MUSIC (Ben F. Toler, manager): Campobello Opera co. 10, 11, with matinee 12; excellent performances to good business.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): House dark 7-30. Otto Krause (the Jennie Holman co.), 10-25 at popular prices.

CAMDEN.—DOWDALL OPERA HOUSE (W. F. Averara, manager): House dark 14-25.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Pauline Hall presented Dorcas 15, an operatic comedy which affords opportunity for the handsome star and the well-balanced co. to display their talents. Rob Roy 16 was greeted with S. R. O. and was put on with all the detail that characterized its metropolitan success and was received enthusiastically by the large audience. Trilby packed the house 17, 18. The co. that presented Du Maurier's famous story was a capable one including George Fawcett as Svengali, Boyd Putnam as Tuffy and Sybil Johnstone as Trilby. A Temperance Town played a return date 20 to a fair-sized house. The cast was not equal to the one that had previously been seen in the piece. Gus Heege, the quaint Swedish dialect comedian, amused a large house 21 with A Venue Ventrleman. Fauntleroy 22; Billy Barry 23. Items: L. W. Washburn, who appeared here 20 with his circus, had his money-wagon attached by Harry Allen, of New York, a member of the Lost in Egypt co., of which he was a member last Winter. Washburn was peculiarly interested in the co. and Allen claimed \$50 salary due which he recovered with costs, amounting to \$90. Mark Twain has returned from abroad. After a brief rest he will start on a lecture and reading tour around the world. Francis Carlyle will spend the Summer at his home in this city. D. P. Williams, the Philadelphia humorist, was a guest of the Press Club at their May dinner 18. An amusing episode occurred after the performance of Dorcas. The audience were requested to remain seated. The curtain was rung down and when it went up again the Mayor of the city was seen shaking hands with Pauline Hall while the co. were grouped about. He appeared embarrassed at the commission he had undertaken, which was to present to Miss Hall and her co. a set of silk flags to be attached to the bicycles which they will use on tour in Europe this Summer. The bicycles were purchased at a factory in this city, the promoter of which took this advantage of advertising his concern to the evident embarrassment of Miss Hall and our venerable mayor by inducing him to present the flags thus publicly as the gifts of the cycle manufacturer. The latter was hidden away in the dark recess of a box but at the solicitation of Miss Hall and a voice in the direction of the box-office, came forward and told the audience how surprised he was at this address to them (which was also a surprise to them) as he extolled the bicycling ability of Miss Hall explaining that she was the first woman to ride a bicycle. The orchestra played "Should Auld Acquaintance be Forgotten," in which the co. and the Mayor joined and the curtain descended on the "smiles" of the audience. William B. Smith, of Frohman's forces, is visiting his parents in this city.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): W. W. Bittner, of The Land of the Midnight Sun co., is directing the Norfolk Dramatic Club. They will present the melodrama Queen's Evidence here 27.

STANFORD.—GRAND OPERA HOUSE: Dark 20-25. TOWN HALL: Dark 10-25. TOWN HALL (F. M. Briggs, manager): Gustave Frohman's The New Boy June 3; advance sale very large.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): A. M. Palmer's Trilby 18, matinee, to good business; very satisfactory performance. William Barry in The Rising Generation to a large and well-pleased audience 21. Gus Heege 22. GAIETY OPERA HOUSE (Ira W. Jackson, manager): House dark 20-25. Rents-Santley 26.

NEW BRITAIN.—RUSSIAN LYCEUM (Gilbert and Lynch, managers): Friends, by the original co., to a fair house 16. Gus Heege opened 20 in his new play A Venue Ventrleman. William Barry 24; Trilby 27; De Wolf Hopper closes the house 29.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Eugene Sandow and his vaudeville co. drew a good-sized house 15. Fred. Whitney's Opera co. in Rob Roy drew a full house 17 and made a good impression. The co. were excellent and the piece was well staged and costumed. De Wolf Hopper in Dr. Syntax 27; Trilby 28, 29. GRAND OPERA HOUSE (G. B. Bunnell, manager): Watson and Hutchins in The Two Flats finished their engagement 16-18 to fair houses. Little Lord Fauntleroy 20-22 opened well 20 with Annie Laughlin as the Lord.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Trilby was presented by A. M. Palmer's co. 16 to a large and most enthusiastic audience. The performance was fine. Sybil Johnstone as Trilby, George Fawcett as Svengali and Boyd Putnam as Tuffy well merited the liberal applause that was bestowed upon their work, while the other parts were most admirably filled. The whole effect of the play was thrilling and should the co. return they would be greeted by an immense house. Pauline Hall in Dorcas 20; good business.

MIDDLETOWN.—THE MIDDLETOWN (Middlesex Assurance Co., managers): William Barry in The Rising Generation to good business 22.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): Musical Art Club (local amateur singers) 13; full house. Miss Marie Russell successfully conducted the affair. The Oratorio Society (local), under the direction of Frank Damronch, 16, realized expectations of an artistic treat. Whitney Opera co. in Rob Roy to close upon \$1,400, 18. Pauline Hall's new operatic comedy Dorcas to a big house 23 for the benefit of Harry J. Stangle.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): A vaudeville co., under the management of Louis Dewitt, appeared 13-18. Business was fairly good but on 18 Mr. Dewitt left town neglecting to pay the co. their salaries. Manager Jacques kindly placed his house at the disposal of the performers afternoon and evening of 20 the receipts to be wholly theirs. The result was very satisfactory. Trilby, with Sybil Johnstone in the title-role, 31. Items: 1402 postponed its engagement until next season. Manager Jacques has made an offer which has not as yet been accepted for the Auditorium in Bridgeport.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): George Osborne and co. in H. Gratton Donnelly's play The American Girl to fair houses 13, 14. Yawee, violinist, 20; William Barry June 4, 5. Items: Owing to illness the benefit to Guy C. Smith and Louis Janhaus is indefinitely postponed. The People's Theatre (W. L. Watkins, manager): The Italian Padrone was produced by the stock 13-18 to fair houses.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton,

manager): Emily Bancker 6-11; fair houses. Mile. Isidora Martinez in concert 18. Vaudeville co. 20-25 at popular prices.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): House dark 13-18. BURBANK THEATRE (Fred Cooper, manager): Edgar Selden's McKenna's Flirtation was liberally patronized week ending 18. J. J. Downing and Myra Davis in The Life Guard 19. ORPHEUM (Joseph Petrich, manager): T. J. Nawn and John Ray in Muldoon's Picnic in conjunction with the Vaudeville co. did a very large business week of 12-18. Wood and Reilly's Extravaganza co. in Hades Up to Date week of 20-25. Items: Manager Frederick A. Cooper, of the Burbank, has returned from San Francisco with a good list of attractions for his house.

SAN BERNARDINO.—OPERA HOUSE (Kiplinger, manager): Paradox 10, 11; large houses. The Rivals by the Websters 21-25.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): W. R. Dai-ey's Stock co. to light business 13, 14.

STOCKTON.—AVON THEATRE (James J. Lent, manager): Leavitt's Specialty co. 13-19 to fair business. The Smith-Lieb co. in popular plays 19-25. VOSEVITE (Frank Adams, manager): Acme Minstrels 15; big house.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Professor Arthur in exhibition of mesmerism, hypnotism, etc., to fair business 11-15. Richard Bland's lecture on the free coinage of silver to a crowded house 16.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Dark 12-19.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The New Great Syndicate and Paris Hippodrome Shows 18; good business.

GREELEY.—GRIFFIN OPERA HOUSE (W. A. Heaton, manager): Effie Ellsler in Doris 20; good house; performance excellent. Demerest Medal contest 23; Dick Bland the Great Silver Man 25; The High School commencement exercises 30, 31.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): De Wolf Hopper 17; it was the occasion of Manager Williamson's benefit, and never was there a larger audience present, there being fully 2,200 persons. Items: Manager Williamson will spend the Summer in Ocean City, N. J. He has just purchased a new thirty-two foot yacht.

FLORIDA.

TAMPA.—CASINO (W. D. Lewis, manager): Havana Opera co. 14-18; fair business; general satisfaction.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Andrews' Opera co. filled the Grand to S. R. O. 13-18. The entire co. made a hit, and Myra Morella will always receive a hearty welcome on her return. Campobello Opera co. June 3-8.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Maud Granger in The Fringe of Society, under the management of John Maguire of Butte, Mont., to a fair house 8. Their season closes at Portland, Ore., week ending 18. The Girl I Left Behind Me was presented 14; receipts, \$400. John Griffith in Faust 17; S. R. O.

POCATELLO.—OPERA HOUSE (Kellar and Moore, managers): House dark 13-18. Griffith's Faust co. 20.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Dark 13-18. THE TANKER NACLE (Lem H. Wiley, manager): Sousa's Band, two performances and matinee, 17, 18 to packed houses and very enthusiastic audiences. Professor Sousa, in response to an encore, played "The Dance of the Bobolinks," a composition by Professor W. H. Penn. of this city, which received merited applause. Professor Penn was the recipient of congratulations from Mr. Sousa. Members of the band, together with floral offerings. Items: Ed. Cromwell, of the Carl A. Haswin Silver King co., is in the city visiting relatives. He expects a very prosperous season and the future bright. Manager Chamberlin was a visitor in the city 17 in consultation with Manager Barhydt, of the Grand. They tell me that their bookings for next season are up to date, and are contemplating some extensive changes in their houses, viz.: new scenery, etc., and also report a very successful season pecuniarily. Manager Chamberlin returned to Burlington 19.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Madame Donnelly's recital 27.

CLINTON.—ROBINSON OPERA HOUSE (John B. Arthur, manager): John and Mary McCoy, the blind musicians, 17; fair business.

VIRGINIA.—TURNER OPERA HOUSE (John Gore, manager): Season closed.

DIXON.—OPERA HOUSE (F. A. Truener, manager): Dark 13-18.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Della Fox Opera co. 14 in The Little Trooper to S. R. O. The Flints, hypnotists, entertained large houses all of the week and will continue three more nights.

STERLING.—ACADEMY OF MUSIC (Fred. Hemstead, manager): Y. M. C. A. entertainment, local, to a fair house 19.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Mook, manager): Professor Bartholomew's Equine Paradox to small but appreciative audiences 13-15. ARRENA: Beveridge's Montana Wild West Show to good business 18.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Bartholomew's Equine Paradox to fair houses 16-18. Manager Jones will leave for San Francisco 4, accompanying Commander-in-Chief Colonel T. G. Lawler of the G. A. R.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Dark 20-25.

LEWISTOWN.—BRADLEY'S OPERA HOUSE (Henry Bradley, manager): House dark 13-18. Alha Heywood 22.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): The National Stock co. 13-18 to good business.

ELGIN.—DU BOIS OPERA HOUSE (Fred. W. Jencks, manager): Frohman's Jane, with Anna Parker as the star and a good co., to good business 18. New York Lyceum Comedy co. opened a week's engagement 20 to S. R. O.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): The Holden Comedy co. 18-25; large houses.

MATTOON.—DOLK OPERA HOUSE (Charles Hogue, manager): Spooner Dramatic co. in repertoire 13-18; fair business.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mil-

iken, manager): The Maud Atkinson co. closed a week's engagement 18. They played to small business all the week.

EAST ST. LOUIS.—ARRENA: The Queen and Crescent Circus drew two packed tents 20, 21. They gave one of the best ten-and-twenty cent shows ever seen in this city, and deserved the business they received. Messrs. Weltig and Anderson, specialists, who have just closed a successful season with the Gibeby troupe, spent a few days here last week. They have several offers for next season under consideration.

OTTAWA.—SHIRWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Gustave Frohman's co. 17; medium business. The curtain-raiser, The Lost Sheep, by Manager Sedley Brown, was well received.

INDIANA.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): May Smith Robbins in Little Trilby 14; Duncan Clarke's Minstrels 15; both to fair houses. William Morris and a good co. in Lost Paradise gave an excellent entertainment to fair business 17. Elks' Minstrels 23, their annual benefit performance. Stuart Robson in The Henrietta 31.

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): Della Fox Opera co. presented The Little Trooper to a large and exceedingly well-pleased audience 15. The Lost Paradise 18; fair house.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): The Octopus was presented 19 by an exceedingly clever co. of amateurs to a large house. The character work of Miss Phylla Spade, a rising young amateur, was worthy of special mention.

FRANKFORT.—COLUMBIA THEATRE (Aughee and Barnard, managers): Season closed 20 with Mrs. Fender's elocutionary entertainment to good business.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Little Trilby 17; fair business. Ezra Kendall 6.

ALEXANDRIA.—THEATRE (E. O. Clinton, manager): Dark 20-25.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. B. Toms, manager): Duncan Clark's Women Minstrels had a fair house 18. The performance was of the poorest kind and of short duration. The main performance was followed by a much poorer concert. The entire performance is devoid of merit. Stuart Robson co. in The Henrietta 30.

ROCKVILLE.—OPERA HOUSE (D. Stouss and W. White, managers): Dark 20-25. CARLEIGH HALL (D. Carlisle, manager): Dark 20-25.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Pagan, manager): Little Trilby May 18; good house; good performance. Schubert Symphony Club 20.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Smith Sisters' Concert co. gave an excellent performance to a large house 17; receipts for a local charity. The musical and dramatic entertainment given by Charles Breetz, was largely attended 15, and was a most successful undertaking. R. V. Prosser sang in his usual good style and fairly enraptured his auditors. Charles Breetz gave some very clever impersonations and character work. The Cascoed Children, now with Ezra Kendall, did some clever dancing. Taken as a whole, the performance was an exceedingly pleasing one. Items: J. D. Cline is in Indianapolis this week attending the convention of the State Bill-Posters Association, of which he is secretary. Hon. Charles L. Jewett, Past Excellent Ruler of local lodge of Elks, left this week for Buffalo to attend the Elks' meeting.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Professor Lee in hypnotism and mesmerism 20-25; good houses.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Emily Bancker and her clever co. played a "fill in" 14, presenting Our Flat to a light but well-pleased audience. Sousa's Band gave a delightful concert to large business 15. Prof. Ventura's Nobility, for a local benefit, was well received by a large audience 17. A Country Sport 25. GRAND OPERA HOUSE (William Foster, manager): Prof. Roche closed a very successful week 18, and will play a return date 21-24. Items: Des Moines Lodge No. P. O. E. No. 98 will institute a new lodge at Webster City 31, also one at Muscatine about June 8.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): House dark 27-June 1.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Side Tracked to fair business 15.

OSKALOOSA.—OPERA HOUSE: Dark 20-25.

DAVENPORT.—BURTON OPERA HOUSE (Charles T. Kindt, manager): Sousa's Band 16; manager's benefit and close of season.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): House dark 13-14.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Alice Ettinger, assisted by the K. of P. Band, gave a concert 15 to a full house. Miss Ettinger sails for Europe on June 1. Side Tracked 20.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiner, manager): Warner Comedy co. opened their week's engagement 20 to good business. Luther College Musical entertainment 29, under the direction of Prof. Haldor Hanson. Items: Manager Fuller, of Albert Lea, Minn., was in the city looking over the Grand Opera House, and getting suggestions, which he hopes will assist him in putting up his new \$30,000 Opera House in this city.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): House dark 14-18.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): House dark week ending 18.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Season closed.

MARSHALLTOWN.—ODRON THEATRE (Ike C. Speers, manager): Prof. Roche 23-24.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager): Clarence Huff, local manager: The Spooner Comedy co., the best and most popular low-price attraction that visits Topeka, opened a week's engagement to S. R. O. in The Buckeye, followed in turn by Fauntleroy, Eccles' Girls (Caste), Inez, A Mexican Romance, The Dean, and Uncle Josh (Whitcomb) to well-pleased audiences. The co. is an all-round evenly balanced one, with no weak spots. The weather has been most favorable, and last and best of all, the prices have been within the reach of everybody. From present outlook here the price of admission is going to cut quite a figure in the attendance for next season. With wages lowered, living dearer, and work scarcer, the logical result is a demand that amusements must come down in price. This explains the success of the Spooners, who give really good performances of strong plays at one-half the prices charged by other (and in many cases inferior) visiting attractions. Mr. Spooner claims to have cleared an average of \$150 per week this season, and I believe he tells the truth, judging by the business I know them to have invariably done here. Items: John Pringle, who has been with the Spooners for eight seasons, and Edna May Spooner

will commence a Summer tour on May 27 at Alliance, Nebraska, playing over the Wyoming, Montana, and Black Hills circuit, where they are very popular. In week stands at low prices, with a repertoire of Miss Nobody, Married in Haste, My Sweetheart, Eccles' Girls, East Lynne, Nancy, and Little Nell. Little Cecil Spooner has improved a good deal in looks and immeasurably in her acting since her former visit. Her Fauntleroy is an ideal characterization. Her dancing has also been perfected, until now she is undoubtedly one of the best and most versatile little stars on the stage. Mr. Hall, of the Spooners, who has been quite seriously ill, is now recovering rapidly. Malcolm Williams, late of Hopkins' St. Louis Theatre, has been visiting with the Spooners the past week. He leaves for the East in a few days to look for an engagement where he can play one part all season, and I don't blame him. Mark Robbins, formerly with McLean-Frescott co., and the past season at Hopkins' St. Louis Theatre, is going to spend the Summer here, his theory being that if he can stand that he can stand a Winter anywhere. Cecil Spooner is an ardent bicyclist, and the whole co. are baseball "fans." Lee Jones (the proprietor of a drug store here, and the drum-major of Marshall's Military Band), has joined hands with Milton Gunkel of Chicago and W. H. Wright of Syracuse, N. Y., in a looking bureau. They will handle attractions like Sousa's Band, Sam Jones, Ellen Beach Van, etc., and will probably try to make Hamilton Hall the scene of their local depredations. In case business should justify it, Dr. Hamilton, the owner of the hall, promises to rearrange it so as to fill all the staging and scenic demands of such attractions. Carleton Wells, late of Carrie Turner's Crust of Society, is playing Earl of Dorincourt with the Spooners. Mr. Spooner claims to be paying royalties on all his "proprietary plays." The season at both houses is now closed.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): House dark 13-18.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): House dark 12-18. William and Dollie Walburg in Nugget Nell 21.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): The Rooney Comedy co. 19; fair business.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): A musical entertainment by three ladies of Louisville to a large, fashionable and well-pleased audience 18. This closes the season here, which, considering the dull times, was a very profitable one.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Mabel Paige Comedy co. closed a week's engagement 18. The attendance was good throughout the week, and the co. gave satisfaction. This closes the season.

MAYSVILLE.—WASHINGTON OPERA HOUSE (C. H. Frank, manager): W. H. Sherwood, piano concert, 14; very good house; well-pleased audience. E. L. Kinsman's Circus opens season here 22 for four days. Wallace's Circus June 11.

LOUISIANA.

MONROE.—THE TABERNACLE (R. L. Proffit, manager): House dark week ending 18.

MAINE.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Dark 20-25.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Edward Warren in repertoire 20-25 to light business. Items: W. H. Davis, agent for Bristol's Horse Show, was in town 22 and booked that attraction for 31-1. The Two Orphans co. booked for 29, canceled.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): Dark 20-25.

MARYLAND.

FROSTBURG.—RAVENSCROFT OPERA HOUSE (J. T. Ravenscroft, manager): Season closed. The house is undergoing repairs.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Season closed.

LONACONING.—RYAN'S OPERA HOUSE (James P. Ryan, manager): House dark 20-27.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Pay Brothers and Hordford, managers): Mile. Rhea, supported by W. S. Harts, gave a pleasing performance of The New Magdalen to a fair audience 16. Little Lord Fauntleroy with Annie Clarke and Little Annie Laughlin in leading roles delighted good houses 17, 18 and matinee. MUSIC HALL (Partridge and Boodie, managers): Cameron Clemens and Ethel Tyler in repertoire 13-18 to fair business. Lola Pomeroy next. Items: The Opera House closed a prosperous season 18, the first season under the new management having proved successful, owing to good discipline and a better class of plays. Let the good work go on. Mile. Rhea read a paper on "Napoleon" before the local school teachers during her stay 16. William H. Way and Joseph Harrington of Joe Ott's co. have arrived in town. Julia M. Bachelder, who has met with much success with Joseph Hawthorth's co., is at home. The officers of the local Elks went to Lynn 20 to assist in working degrees. Little Lord Fauntleroy co. gave a reception and pink tea at the matinee performance 18. Little Annie Laughlin presided, and it proved an enjoyable occasion. The Lakview Summer opera season will commence 27. Roster: James Gilbert, manager; Ethel Balch, Elbert S. Couch, Robert A. Warring, Thomas Callahan, Walter I. Cowlisha, Katherine Power, Marie Zaun, Aileen Power, Eva Leslie, Kattie Manser, and Dan Dore, musical director. Advertising Agent Roberts will remain at the Opera House during the Summer and Treasurer Maddocks will manage the Lakview bowling alleys.

SOUTH FRAMINGHAM.—ELMSWOOD OPERA HOUSE (W. H. Trowbridge, manager): The Russell Dramatic co. opened a five nights' engagement 23; business light. Jackson's Minstrels 23.

BROCKTON.—OPERA HOUSE (G. E. Lethrop, manager): William Barry in The Rising Generation closed the regular season at this house to a fair-sized audience 16. PARK THEATRE (C. H. Prouty, manager): House dark 20-24.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Dark 20-25.

WESTFIELD.—ARRENA: A. M. Palmer's Trilby co. is booked for 29.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Baldwins 13-18 gave a week's performance of a very curious nature. It consisted of cabinet tricks, vaudeville and somnambulance, or mind-reading, by Mrs. Baldwin. They played to good houses and the performances were very good. Items: Thomas Barry, treasurer of the Thomas E. Shea co., is at home, the season having closed. Mr. Shea reports one of the best seasons he has ever had. The co. will lie off two weeks, after which they open for a Summer season in Maine. Harry Hilton of the Old Jed Prouty co. is at home for the Summer.

HOLYOKE.—OPERA HOUSE (W. Kendall, manager)

Sandow 16; full house. Tom Browne received a splendid reception, this being his home.—**THE EMPIRE** (William E. Gaut, manager): House dark 15-22.—**ARKANA**: Scitiner and Smith's Circus co. 20; crowded test.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): House dark 20-25.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Anna Eva Fay in spiritual manifestation to good business 19-25.—**BIJOU THEATRE** (W. R. Taylor, agent): Closed for the season.—**ARKANA**: Tucker's Circus 25.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The return engagement of William Barry in "The Rising Generation" 19 was also the annual benefit of Manager Wiley, who realized a goodly sum, for the house was packed. Choral Union in Pinafore June 5, 6.—**RICH'S THEATRE** (John P. Wild, manager): Russell's Lyceum Theatre co. played to light business 13-18. The Trilby's Baby comb. is the name of the co. that is appearing 20-25. Baby won't get many new frocks on the profits of the week.—**ITEMS**: William Barry closes season at Boston June 1 after being out forty-one weeks. Treasurer Gouland has a benefit in that city 26, and I hope the house will be packed.—William Whitworth who has been house officer at the Academy for the past fifteen years, resigned 18.—**ARKANA**: Ringling Brothers' Circus comes June 12 and Buffalo Bill's Wild West 27.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Sawtelle Dramatic co. closed their week's engagement with a concert 19. The attendance was light. This closes the house for the season. The season of 1895-96 will open Aug. 16 with Cosgrove and Grant's Comedians in a new edition of "The Dazzler."—**ITEMS**: The Sawtelle Dramatic co. closes their season at Haverhill 26 and will open for the Fall and Winter season Aug. 12.—The Sawtelle co.'s band and orchestra will go to Lake Quinsigamond, Worcester, Mass., for the Summer.—Fred E. Twiss, head usher at the Opera House, after eleven years' service, has resigned.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (William P. Meade, manager): Drury Minstrels 21 made a big hit; good house. This theatre closed its regular season 17 when Friends played a return engagement to a well-filled house; excellent performance. Manager Meade will introduce comic opera this Summer, opening June 1 with Mascot. A co. of twenty-four artists has been engaged.—**WILSON OPERA HOUSE** (Thomas Hanley, manager): Closed for the season.—**ARKANA**: Buffalo Bill's Wild West gave an excellent performance to big crowds 25. Ringling Brothers' Circus June 8.

PLYMOUTH.—DAVIS OPERA HOUSE (George M. Burns, manager): Dark 20-25. Dare's Comedy co. 30 June 1.—**ONE OCEAN OPERA HOUSE** (C. D. Pelham, manager): Dark 20-25.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Therese Milford, in Leash the Forsaken 25.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Shore's Creoles and Troubadours 16-18; fair houses. A. M. Palmer's Trilby 20; very large audience.

LYNN.—THEATRE (Dodge and Harrison, managers): Eddy's Spectacular Kermis and Parade opened 19, and will continue during the week. The talent is mostly local and the audiences fashionable. The local Post, G. A. R., under whose auspices the entertainment is being produced, will benefit by a good round sum.—**MUSIC HALL**: Dark 16-18. Prof. Carpenter, mesmerist, closed a fairly successful engagement 25.—**ITEMS**: This is, indeed, a season of benefits. In addition to those already having taken place, Fred. Murphy, stage carpenter at Music Hall, will benefit 26, when burlesque living pictures will be featured.—H. W. Parker, a young man who recently lost both hands while employed by the General Electric Company of this city, comes seat in order 25. This is a most worthy cause, and a fine programme has already been arranged.—Last, but not least, comes the popular assistant treasurer of Lynn Theatre, Harry P. Goss, who, in addition to the Lynn Cadet Band and a long specialty bill, has arranged to have the three-act comedy-drama, "Caste," presented by the Robertson Dramatic Club.

MICHIGAN.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): John Dillon in Wanted the Earth 16; fair house; general satisfaction.—**THAYER'S OPERA HOUSE** (H. A. Thayer, manager): Dark 14-21.

ADRIAN.—CROSWELL'S OPERA HOUSE (H. E. Cook, manager): House dark 20-25.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. F. Leckie, manager): John Dillon in Wanted the Earth 16; small house; performance excellent. May Smith Robinson in Little Trilby 21 to a fair house, giving complete satisfaction. The Doctor of Alcantara is in preparation by local amateurs.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Murray and Mack in Finnigan's Ball played a good house 18. The piece was written by George Emerick of this city. Davis' U. T. C. 17; John Dillon in Wanted the Earth 18; a small house on account of weather. Stuart Robson 23.

TRAVERSE CITY.—STREINBERG GRAND OPERA HOUSE (Julius Streinberg, manager): The Fast Mail 17; satisfactory performance; S. R. O. Stuart Robson 25.

GRAND RAPIDS.—POWERS: The Schubert Club gave a most enjoyable concert 25. Kellar is underlined at Powers 22; Stuart Robson 27. The Columbian Opera co. begins an engagement at the Grand early in June. Harry Wood's benefit at Smith's 17 was a success. J. W. Spooner will probably continue as manager of Powers' next season. The interests of our citizens have been conscientiously looked after by Mr. Spooner, and his managerial career, though short, has made him many friends.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): Kellar 21; fair-sized audience. Sousa's Band, matinee 27. Stuart Robson in The Henrietta 26.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Stuart Robson in The Henrietta played a large audience 20. This engagement closed the house until next Fall.—**UNIVERSITY HALL**: The May Festival 17, 19 was an unusual success. The attendance averaged at least 3,700 at each concert. The soloists were Mesdames Nordica, Ruger, Miss Stein, Rose Stuart, Max Henrich, and William Clark.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Gifford Gifford, by the Amateur Operatic Club to a very large and fashionable audience 17.

BELLEVILLE.—OPERA HOUSE (W. P. Hetherington, manager): Wilson Day co. 16-18; fair houses. Bennett Matinee 20, 21, assisted by local talent. U. T. C. 24.

COLDWATER.—TIMOTHY'S OPERA HOUSE (J. T. Jackson, manager): House dark 18-25.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. David, son, manager): Murray and Mack in Finnigan's Ball 18; audience large and well pleased. John Dillon in Wanted the Earth 17; small house. Davis' U. T. C. 18, matinee and evening; fair-sized houses. Stuart Robson in She Stoops to Conquer 24.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A large audience greeted Kellar 20. His tricks were truly wonderful; the audience was highly pleased. Stuart Robson 29.

JACKSON.—HERRARD OPERA HOUSE (W. W. Todd, manager): Season closed 21 when Stuart Robson presented The Henrietta to a large and well-pleased audience. Ringling Brothers' Circus 25.—**ITEMS**: The season just closed has been very successful, and Manager Todd is deserving of much credit, having presented first-class attractions, nearly all of which have played to large houses.

LANSING.—BARD'S OPERA HOUSE (James J. Baird, manager): Stuart Robson in a splendid presentation of She Stoops to Conquer before a large and representative audience, closing the regular season here 22.—**ITEMS**: Manager Baird is well pleased with the business of the season, and makes the modest assertion that for one-night stands his theatre will compare very favorably with the best.—Stuart Robson and co. will close at Fort Wayne, Ind., 25.

MINNESOTA.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): House dark 20-25.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Barnes and Marvin's Repertoire co. to fair business 13-18. Stetson's U. T. C. 25.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjorn, manager): House dark 13-18. Mrs. Tom Thumb and the Lilliputians June 3.

STILLWATER.—GRAND OPERA HOUSE (E. W. Duran, manager): The Mozart Symphony Club 16, excellent entertainment. Tiso's Specialty co. 22. Barnes and Marvin's Players in repertoire 27-June 1.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): Mahara's Minstrels 10; fair audience. Mr. and Mrs. General Tom Thumb and their clever co.

pleased a very good-sized matinee and a fair house evening of H. Stetson's U. T. C. 25.—**ITEMS**: A preliminary season of two weeks was opened 19 at the Duluth Pavilion, which is to be run as a strictly first-class vaudeville. The City Band, under the direction of Ernest Meier, will be a permanent attraction. The specialties are A. H. Knowl and Marie McNeill, cornetists, and the American Comedy Quartette.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (Lee Hexter, manager): Dark week of 13-18. For next season Assistant Manager March has booked Creston Clarke, White Slave, Joe Cawthorne and Greenville's prime favorite, Mabel Paige.

MONTANA.

ANACONDA.—EVANS OPERA HOUSE (John Maguire, manager): With Two Old Cronies co. 18; good house. Fencing Master 18.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): Whitney Opera co. presented The Fencing Master 17, 18 to large and enthusiastic audiences.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartly, manager): Dark 13-18.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Dark. Whitney Opera co. 20.

GREAT FALLS.—OPERA HOUSE (N. G. Hartley, manager): The Butte Opera co. 23; a \$700 house is already guaranteed.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): The Whitney Opera co., headed by Dorothy Morton in The Fencing Master, delighted crowded houses 13-15. The best comic opera co. we have ever seen here. Lane and Dwyer's Amateur Opera co. in Mikado and Patience 16-18 to packed houses. John Griffith in Faust and The Bells 23-25.

MISSOURI.

AURORA.—OPERA HOUSE (W. J. Brannan, manager): Musicals by home talent to a medium-sized audience 16. Ezra Kendall in A Pair of Kids to a small house 17.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schacht, manager): Dark 13-18.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Champ Clark lectured to small business 17. Subject: "Picturesque Men of the Fifty-third Congress." Park College Glee Club 24; Butler High School Commencement and Literary Entertainment 20. Academy Commencement 20.

CLINTON.—OPERA HOUSE (Brannan and Piper, managers): Harper Detrick Dramatic co. 20-25.

INDEPENDENCE.—NEW ARMORY HALL (H. G. Henley, manager): Benefit for Mrs. Louise Packard, vocalist, 20.—**WASHINGTON PARK**: Takezawa Troupe of Royal Acrobats opened 19, drawing very well. Kigo, a girl of twelve, is one of the star performers.

The next attraction is Severus Shaffer, juggler, commencing 21.—**FRANKFORD**: Park Acrobats (Howe and Doran, managers): A co. organized by George Paxton, of Rice's 1892, with Della Jackson as prima donna, the Adams Sisters, Minerva and Melytha, Eva Beith, Dan Young, and others, numbering forty-five people, will open 1 with The Mikado, changing the bill weekly.

NEBRASKA.

WAYNE.—OPERA HOUSE (Col. James Britton, manager): Ebony Warblers, a lady minstrel organization 23.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Redmond Dramatic co. in repertoire to poor business week of 13-18. Effie Ellsler 24.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Cadets' Picnic (local) 18; S. R. O.—**ITEMS**: Effie Ellsler will close the season in Chicago June 1.

LINCOLN.—THE LANSING (E. A. Church, manager): The Passing Show, with an excellent co., 24.—**THE FUNCK** (F. C. Zehrung, manager): The Nebraska University Glee and Banjo Club gave their second annual performance 20, and entertained a fair audience.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): House dark 9-18. Rockwell's Theatre co. closed a three nights' engagement to good business 18.—**ARKANA**: Salvain and O'Connell's Circus 18; poor business. The co. stranded here, and a benefit was given 21 which raised a sum large enough to enable the performers to leave town.—**ITEMS**: The Park Theatre will open June 3 with Russell's Lyceum Theatre co.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): House dark 20-25.—**GORMAN'S THEATRE** (Charles J. Gorman, manager): House dark 20-25.—**MACHANIC'S HALL** (William Cobb, manager): Philharmonic Society 23-24, capacity of the house.

PORTSMOUTH.—MUSIC HALL (J. O. Aytes, manager): Trilby played a good house 18. The Wing Comedy co., booked for 20-25, gave two performances, and then disbanded.

NEW JERSEY.

NEWARK.—MINNIE'S THEATRE (Colonel W. M. Morton, manager): De Wolf Hopper opened to a big house 20; performance excellent. Mr. Hopper, after repeated calls, gave his awe-inspiring recitation, entitled "Casey at the Bat." Augustin Daly's co. in The Orient Express, Tragedy Rehearsal, Bundle of Lies, Lottery of Love, and A Night of 2-1.—**H. R. JACOBS' THEATRE** (M. W. Tobin, manager): The Temptation of Money, a comedy-drama, to light business 20-June 1.—**WALLMAN'S OPERA HOUSE** (Fred. Waldmann, manager): Sherman and Morrissey's Comedians have furnished the usual variety bill and concluded with A Jay Circus, which serves to introduce a wrestling pony, 20-June 1. Ladies' Club Burlesque co. 24.—**ITEMS**: Newark Lodge, No. 28, T. M. A., held a concert in Jacobs' Theatre on Sunday, May 19. The proceeds were devoted to the relief fund of the Association. A very enjoyable programme was given by competent artists, among whom were Helene Mora, Ella Wessner, Phyllis Allen, Forbes and Quinn, and many others.—The regular season here has about expired.—H. R. Jacobs' Theatre closes on 25. The Lotus Club will give a performance there on 29, at which the talent will not be professionals, after which the theatre will not reopen till Fall. Augustin Daly's co. will bring the regular season to a close at Minner's, after which will be Colonel Morton's reception June 5, and the Elks' benefit 6. Colonel Morton's reception promises to be a grand affair. Among many that will appear can be mentioned Thomas G. Seabrooke, Elvia Cox, and some of the best vaudeville talent in the land.—The Temptation of Money closes on June 15. W. H. Haggerty, of this co., will bring out new piece next season called Gold Bug.—The Four Emperors of Music, with A Jay Circus, expect to be seen in a farce-comedy, Jolly Lot, about Aug. 17. They will be managed by Clifford W. Grant.—Sherman and Morrissey have accepted an engagement in San Francisco for the Summer.—Manager Fred. Waldmann, of Waldmann's Opera House, will sail for Europe on July 2, where he will spend his vacation in visiting relatives and taking a much-needed rest.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Thomas E. Shea closed a very successful week's engagement 18, doing the best business of any popular-priced co. that has ever appeared at this house. Both the star and co. gave general satisfaction. Waite's Comedy co. 27-June 1.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): De Wolf Hopper and a large supporting co. presented that funniest of all comic operas, Dr. Synthesis, to one of the largest audiences of the season 18. The stage settings were magnificent. Mr. Hopper's clever rendering of "Casey at the Bat" elicited rounds of applause.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Stokes, manager): Neil Burgess' The County Fair 18, large and well-pleased audience. The various clowns including the racing scene were heartily applauded, and the acting was good. The Scarlet Seal, by the class of '95 Rutgers College, 24. Kate Claxton in The Two Orphans June 10.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (F. E. De Graw, manager): Ten Nights in a Bar-Room 20, 21.—**BOROUGH HALL** (M. G. Sykes, manager): Dr. Buckley 22. Pavilion Theatre co. 27-June 1; October 3-11.—**ST. MARY'S HALL** (F. J. Schantz, manager): Joseph Callahan in Faust 25.—**ITEMS**: St. Mary's Hall is under new management. During the Summer months the hall will be thoroughly overhauled, new scenery has been ordered, and it is the ambition of the manager to have one of the best

equipped amusement halls in the State when completed. Seating capacity, 1,000.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Lecture on "The Mistakes of Moses" 19, and illustrated lecture, "Ancient Monuments and Modern Discoveries," embracing one hundred fine views of Egypt, 21; both by Rev. H. L. Hastings, of Boston.

ELIZABETH.—DRAKE OPERA HOUSE (W. M. Drake, manager): Season closed.—**LYCEUM THEATRE** (A. H. Simonds, manager): The County Fair gave an excellent performance to a good-sized house 18. E. H. Sothern produced Captain Lettarbair to a large and appreciative audience 18. This performance closes the season at this house.—**ITEMS**: William L. Furman, business-manager of Drake Opera House, is to be shortly tendered a testimonial benefit by the Drake Opera House co.—The Lyceum Theatre closed a successful season 18. Manager Simonds has already booked a number of first-class attractions for next season.—Elizabeth City Lodge, No. 28 B. P. O. E., will give a Social Session 21. During June, July, and August the regular meetings will be held once a month instead of weekly.—The Drake Opera House will open Sept. 2, with Pauline Hall co.

MORRISTOWN.—LYCEUM HALL (W. L. King, manager): Hi Henry's Minstrels 16; crowded house; performance excellent.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): True Irish Hearts 16 proved to be the best Irish drama here this season. The audience was well pleased. Tennessee's Pardner failed to appear 18, after billing the town. Hazel Kirke 24.

PLAINFIELD.—MUSIC HALL (Joseph Sohl, manager): County Fair 17; excellent performance; large audience.—Howard stock co. 20-25, presenting strong casts to good houses.—**ITEMS**: The stage hands of Music Hall went on strike 22. Their places were immediately filled by other competent men.

HOBOKEN.—The Hoboken Theatre has changed hands and Mr. George Hartz is the present manager. The house in future will be called The Lyric.—**THE BIJOU** (T. H. Phillips, manager): A troupe of Turkish dancers drew good houses 20-25. This house will soon be under new management also. The new manager and lessee will be Sol Weintal, the present proprietor of the Imperial. Manager Phillips, of the Bijou, will manage the Oriental.

NEW MEXICO.

EAST LAS VEGAS.—TAMME OPERA HOUSE (Charles Tamme, manager): Concert by local amateurs under the direction of J. A. Hand, Jr. 16. Notwithstanding the inclemency of the weather a good-sized and appreciative audience greeted the clever performers. High School and Academy commencement exercises 24-26.

NEW YORK.

ALBANY.—HARMANUS BLECHER HALL (C. H. Smith, manager): The Bostonians pleased two large audiences 18 by singing Robin Hood at the matinee and Prince Ananias in the evening. The latter is a new opera and all the favorites were heard in it. D. Eloise Morgan is a recent and valuable addition to a cluster of dramatic stars that seldom seem grouped in one co. The Grand Opera Club 24. Professor Graves' Kimera and Carnival 24, 25; Della Fox in The Little Trooper 20, 20.

LELAND OPERA HOUSE (C. H. Mills, manager): The Strollers of New York paid their annual visit 20 and played for the benefit of St. Margaret's Home. The audience was not very large but the performance was pleasing. A double bill was played consisting of Mother-in-Law and Raspberry Shrub Sec. Rhea and a very clever co. played The Parisians 21 to a small house. The Albany Zouave Cadets will sing 22-25 the Buccaners, a comic opera which was written by William B. Corlies. Dan McCarthy begins a week's engagement 27.—**GAITY THEATRE** (Agnes Barry, manager): The season that has been very prosperous closed 18 and the house will reopen Sept. 3 with the Creoles as the attraction.—**ARKANA**: Buffalo Bill exhibited 19, and gave afternoon and evening performances on the circus grounds at North Albany 20. It is estimated that fully 30,000 people attended the performances.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Old Homestead afternoon and evening of 19 to large business; performance most enjoyable. Augustin Daly's co. presented A Night Of 20 for the annual benefit of the Opera House attaches, before a large and cultured audience. Henry Dixey, James Lewis, Herbert Gresham, Maxine Elliott and Percy Haswell were enthusiastically received. Mrs. G. H. Gilbert received an ovation on her first entrance, and by her splendid performance, confirmed her reputation as one of the best impersonators of "old women" actively engaged on the stage. The attaches and other who supplies the performance was given will realize quite handsome sums. The Utica Musical and Dramatic Society sang The Chimes of Normandy 21, 22 to good business. Harriet Brayton sang and acted Serpolette in a charming manner. She was the recipient of a lovely basket of flowers. Miss Neil Gilmore, of Albany, sang and acted the role of Germain admirably. She has a fine voice, and displays considerable dramatic ability. Edwin A. Ballou sang and acted their respective parts in fine form. The Gaspard of Mr. James P. Larkin called forth merited distinction. He is an amateur of great ability. The choruses were well rendered. Taking it all in all the performances were most pleasing.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Old Homestead co. under the management of E. A. McFarland drew one of the largest audiences that Skinner Opera House ever held 17. Every reserved seat was sold and the S. R. O. sign played at the box-office fifteen minutes before the curtain went up. The audience was very enthusiastic and repeatedly applauded the players. The Old Homestead Double Quartette led by R. J. Jose made a decided hit. Mr. Jose's rich tenor voice was heard to advantage in "The Palms" in the Grace Church scene. George W. Wilson made a good Josh Whitcomb and Frank Thompson was very good as Happy Jack the tramp. Will M. Cresney as Cy Prime and J. L. Morgan as Ed. G. were very funny. The rest of the co. were equally as good. The co. have a return date booked next season.—**CRONKITE OPERA HOUSE** (W. H. Cronkrite, manager): Closed for the season.

ROCHESTER.—LYCEUM THEATRE (A. E. Woll, manager): On 21 The Little Trooper was presented before a large audience by the Della Fox opera co. The good work of the leaders was liberally applauded. The Strollers of New York appeared in Mother-in-Law and Raspberry Shrub Sec. for the curtain-raiser, on 22, before a very light attendance. Augustin Daly's Comedy attracted good business 23-25 appearing in A Night Off, Lottery of Love, The Orient Express, A Wet Blanket, Bundle of Lies, and A Tragedy Rehearsal.

MUSKIE THEATRE (J. C. Moore, manager): Business fairly good 20-25; straight variety programme. The same 27-1.—**ITEMS**: With the Cook Opera House and the Academy of Music closed, and the Lyceum playing irregularly, it indicates that the season has virtually closed. The Muskie Theatre management contemplates keeping open house during the Summer.—Sells Brothers' Circus will be here on 29.—Buffalo Bill's Wild West enterprise is to be with us ere long.—Bumstall will be the Lyceum Theatre in this city will be controlled by a New York Syndicate next season.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): The Oneonta Club have perfected arrangements for the Elks Quartette of Scranton, Pa., and two vocalists of that city to give an entertainment 24 for the enjoyment of the members of the club and invited friends. Jester's Athletic co. canceled 18.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Evangeline 20-21; business fair under the auspices of the First Presbyterian Church.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): "Sells Russell closed his season here to a good-sized audience 18. Lewis Morrison's Faust 16; good business.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Waite Comedy co. 13-18; packed houses. The Della Fox Opera co. 31.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): House dark 20-25.

PENN VAN.—SHIPFORD OPERA HOUSE (C. H. Simon, manager): Season closed.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Rhea 23.

HERKIMER.—DIEMEL'S OPERA HOUSE (H. A. Diemel, manager): The Old Homestead 20; crowded house. Ringling Brothers' three-ring Circus 6.—**ITEMS**: The Grand Kermis held in this city 13-18 inclusively, netted the public library about \$800.

ODDENSEBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Rose and Charles Coghlan 17; small but well-pleased audience. The Old Homestead 22.

HOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Dark 20-25.—**ITEMS**: Manager Hudson was in Buffalo, N. Y., the past week.—The B.

P. O. E. Lodge 178 has secured elegant quarters in the Glendon Block, and are in a flourishing condition.—F. F. McGrath, ex-manager of Wood's Opera House, left 20 to join an Indian medicine co.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Lewis Morrison in Faust gave an excellent performance to a well-pleased audience 18. This closes the season.

NORFOLK.—SHATTUCK OPERA HOUSE (S. Ouellet, manager): Nellie McHenry 20; Kellar June 6.

GLOVERSVILLE.—KARSON OPERA HOUSE (A. I. Covell, manager): House dark 14-23. Boston Festival Orchestra 23; Mabel Eaton 21-June 1.—**ARKANA**: Buffalo Bill's Wild West 16; test packed afternoon and evening; excellent performance.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Nellie McHenry in A Night at the Circus 18; fair house.

CORTLAND.—OPERA HOUSE (Wardner Road, manager): Season closed.—**ARKANA**: Sawtelle's Circus exhibited here 16 to fair-sized crowds.

SINGHANTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Shore Acres 17; S. R. O.; audience delighted. John Drew in The Butterflies 18; packed house. Maud Hillman opened a week of repertoire 20 to S. R. O. The co. is a strong one and will have a successful week.—**BIJOU THEATRE** (A. A. Fenwick, manager): Local Boxing Tournament 20-25 drew large houses. The Mabel-Bradley Vaudeville co. 24, 25.

SYRACUSE.—WHITING OPERA HOUSE (Wagner and Reis, managers): E. H. Sothern in A Way to Win a Woman delighted a large and fashionable audience 16. Pawn Ticket 210 drew fairly 17, 18. Daly's Comedians to good-sized houses 21, 22. Della Fox 23; The Old Homestead 24, 25; Boston Festival Orchestra 27.—**BASTARDI THEATRE** (Frank D. Hennessey, manager): The Strollers 24.

SALAMANCA.—FITTS OPERA HOUSE (Mary C. Fitts, proprietor): Nellie McHenry in A Night at the Circus to a large house 16.

LYONS.—MEMORIAL HALL (John Mills, manager): Rose Coghlan canceled 23; Rhea 27.—**ITEMS**: Walt Whitman, of the Alvin Joslin co., is here for the Summer vacation.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Davis' U. T. C. co. to fair business 20.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): The Kermis 22 for the benefit of joint charities under the direction of Professor J. G. Hoffman was a great success. Everybody pleased. The operatic part, very capably led by Mrs. C. B. Low, was entirely satisfactory, and the dances were all that could be desired. The amount realized was about \$700.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 20-25.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Shore Acres highly pleased a light house 16. Old Homestead 23; entire house sold two days in advance. Della Fox 24; Rhea 29.

BATH.—ARKANA: Reynolds Brothers' Circus 4.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Maud Hillman closed a very successful week's engagement 18.—**ITEMS**: A fire was discovered in one of the offices in the Opera House block 22. The fire was extinguished before much headway was gained. Damage only slight.

BALDWINVILLE.—A very interesting concert was given by local talent at Warner 15.

CONHOES</

HERE AND THERE.

When Madame Réjane played in New Orleans the "prop" must have run short, for a belated exchange tells that in the performance of Sapho in that city by the French company, the Jean pursued his diplomatic studies with great intensity from a New Orleans directory. The audience was naturally familiar with the book, and the incident caused much amusement.

I wonder what sort of concoction the Nye-Potter play will be? With Nye's humor and Potter's ingenuity the result cannot be otherwise than interesting.

What a superb cast The Rivals will have for the Coudock benefit on May 31! I don't believe such an aggregation of talent has been seen on any one stage since the famous Wallack Testimonial at the Metropolitan.

The most marvellous make-up I have seen for many a day is Kyrle Bellew's Marat in Charlotte Corday. The deep lines, the simulation of an unkempt beard, the furrows of disease, the numerous little bumps, etc., all require and reveal the hand of a practised artist. Mr. Bellew succeeds in completely disguising himself, even to the hoarse, whispering voice. No one would ever dream that the hideous Marat was evolved from an exceptionally handsome man, and I may add that few even good-looking actors would care to so thoroughly disfigure their faces. Such instances disclose the true artist.

On the other hand, for a picture of supreme beauty and grace, give me Mrs. Potter as Charlotte Corday. The exquisite daintiness of her patrician face and the fascinating charm of her stage presence are especially enhanced by the story and setting of this play. The divine quality of patriotism beams from every glance and thrills in every word. To find a more beautiful sight than Mrs. Potter in the garb of Judith, in the second act of Charlotte Corday, one would have to travel far and wide. In the last act when Charlotte is about to be led to the guillotine and is robed in that fearful scarlet gown, this garment—though absolutely shapeless in itself, and resembling an apron more than anything else—when put on Mrs. Potter immediately takes on a definite and delightful aspect, and becomes the most graceful and picturesque garb imaginable. Such is the power of personality over a pinafore.

It was a pleasing novelty to hear every member of this company pronounce the French names in the play with perfect accuracy and the correct accent—an occurrence as rare as it is gratifying.

The corner of Thirty-fifth Street and Broadway is becoming as popular with Thespians these sunny days as the old favorite location at Twenty-eighth Street.

Somebody in Chicago has discovered that Lohengrin has a moral, which I quote here for the benefit of those who were not aware that the opera contained such an ingredient: "A woman happily married should not ask too many fool questions."

The portrait of Sardou published a while ago in the London Sketch, makes the famous dramatist look like a country minister. Without a label the picture might be taken for Sol Smith Russell.

Anent its crediting Pinero with the authorship of Grundy's Sowing the Wind, the Mail and Express had this paragraph recently: "The keen Observer of THE DRAMATIC MIRROR makes a note of an error in the Mail and Express of the sort which we were used, in our undergraduate days, to call a *lapsus styli*. Every daily dramatic column in town slips occasionally in the rush of newspaper work, but there is no excuse for attributing a play to the wrong dramatist." Forgiven. But don't let it occur again.

What is the correct title of Odette Tyler's novel? It has been announced Bess, Bass, and Boss, the Virginian.

The following story is told of a man well known in theatrical circles. I don't think he will be offended at its recital, for it shows his quickness and cleverness at repartee.

"Mr. Blank," asked a lady, "were you born with that stammer—if I may ask the question without impertinence?"

"N-no, madame," he answered. "I d-did not begin it until I b-began to talk."

Trilby, Frilby, Thrilby, and 'Twill Be. When will it end? There is Too Much Trilby—Too Much Trilby.

Our old friend, the intelligent composer, is getting in his work again. This time he says that Thomas Hardy is dramatizing "Les" of the d'Noherilles."

THE OBSERVER.

AMERICAN SOCIETY OF SCENIC PAINTERS.

The annual election of officers of the A. S. S. P. will be held on Wednesday, June 5, for the fourth year of its existence. Its membership, steadily increasing, now embraces artists in all parts of the country. Conservative business methods have aided the society, and made its co-operation desirable to members.

James Fox is at work on The Mimic World with D. Frank Dodge.

Frank Rafter is on the Coney Island Pier.

William Croshie Gill is working on The Tempest.

John W. Rough is now in his twenty fifth year at Seavey's studio, and is an authority on yachting scenes.

Leon Mohr is designing scenes for a Fall production.

Orders for scenic work are being placed a month earlier than last Spring. Many productions are planned for early openings.

The demand for fine work is increasing with the art-education of the public.

The season of 1895-96 will develop much rivalry in the scenic presentation of plays by metropolitan managers.

NEIL BURGESS GETS THE STAR.

Neil Burgess has secured possession of the Star Theatre. There had been a rumor on the Rialto for some time that Mr. Burgess was after the house, but both he and Mr. Moss denied it.

Mr. Burgess pays \$40,000 to Mr. Moss for the lease which has still four years to run and will pay an annual rental of \$25,000 to the Courtland Palmer estate. He will produce at the Star a play of his own, on the order of The County Fair and in which he will introduce several novel stage appliances of his own invention.

THE FOREIGN STAGE.

THE TRIUMPH OF THE PHILISTINES.

LONDON, May 30.

Henry Arthur Jones' new comedy, The Triumph of the Philistines, was produced at the St. James' Theatre last Saturday and proved to be one of the best plays this successful dramatist has yet turned out.

THE STORY.

The play opens at "The Studio" in the provincial town of Market Pewbury. Alma Suley is the widow of an artist who has given art training free of charge to over a thousand promising boys. One of these, Willie Hasselwood, is a genius. He has painted a nude Bacchante to the great scandal of Market Pewbury. A committee, headed by Mr. Jorgan, of the firm of Jorgan and Porte, wholesale boot manufacturers, comes to view the picture and to judge of its propriety. In order to account for Jorgan's authority it should be explained that he has advanced money on the fact-end of Mrs. Suley's lease of the studios and intends shortly to take possession. The Bacchante has been painted from a French model named Sally Lebrune, an avaricious and unprincipled hussy, audacious and in manner. Willie Hasselwood is infatuated with her and cherishes his fascination because it inspires his work. He starts for Rome, leaving Sally to flirt with Sir Valentine Fellowes who has returned from abroad to live on an estate near Market Pewbury which he has just inherited. He is saved from the snares of Sally by a serious affection he conceives for Alma Suley. Jorgan, who has only to oppose to the corrupting influence the thought of Mrs. Jorgan and duty, soon succumbs. He seizes a knife and cuts the picture from top to bottom.

In the next act, he has been spending large sums of money on Sally Lebrune who scandalizes Market Pewbury by appearing in some very startling and costly costumes. Everyone wonders who paid for them and Jorgan persuades Sally to say it was Sir Valentine. Jorgan assures Sally that the "pressure of public feeling" will force Sir Valentine to marry her. Sally agrees and proclaims that Sir Valentine gave her the gown. Alma Suley, who now loves Sir Valentine, is wounded and indignant, and Jorgan assumes a tone of high and aggressive morality. His partner, Mr. Porte, finds out the truth about the gowns and is with difficulty persuaded by the terrified Jorgan to keep the secret. Finally, Alma is convinced of Sir Valentine's innocence and she and her betrothed leave Market Pewbury forever. A startling climax is reached when Sally throws her arms around Jorgan's neck and declares she has only him left in the world.

W. B. S.

LITTLE EYOLF IN PARIS.

PARIS, May 11.

Henrik Ibsen's new drama, Little Eyolf, which the Nouvelle Revue lately published in serial form, has just been brought out for the first time on the French stage by the Euvre Society. The play was a great success, and is extremely interesting, as all Ibsen's works are.

The first act is by far the most powerful, and is, indeed, a masterpiece. The scene opens in the drawing-room of the Allmers, who live in a Norwegian fishing village on the sea coast. Rita Allmers is unpacking her husband's portmanteau, and announces to Asta, her sister-in-law, his safe arrival the night before from a ten-day tour on the mountains. But Alfred Allmers has altered during those ten days, as he himself tells us later on. Until his departure he had devoted himself to the writing of a work on Human Responsibility, and in the doing of it, he has neglected to be a true father to his unhappy boy Eyolf, who, through a moment's neglect of his parents, fell when a baby and has remained disabled ever since. Now Alfred is determined to shoulder his own human responsibilities and not write about those of others. This determination distresses Rita, who loves her son, but loves her husband more, and exclaims with anguish that the boy will come between her and her husband. She is more a wife than a mother, and wants her husband to belong wholly to her and to her alone. She is jealous, too, of Asta, with whom Alfred has more in common than with her. While husband and wife discuss, the former calmly and coldly, the latter with trembling passion, a voice is heard outside. Eyolf has tried to swim out into the sea, and, disabled by his infirmity, has sunk.

This act is a tragedy of the most poignant kind. The inner workings of two hearts are drawn in masterly fashion—the characters of Rita and Alfred, the passionate, fiercely loving woman and the cold, intellectual, far-seeing man, who has yielded to passion, but regrets the moments of absorbing love, while she loves to dwell on them and recall them, are terribly real, and the situation is the necessary and logical outcome of the bringing together of two such minds. With the death of Eyolf the situation reaches a dramatic climax, its only visible conclusion. A most impressive episode in this act is the appearance of an old hag, a rat-catcher, with her dog, who is a kind of female, witchlike Pied Piper, whose one absorbing interest is to ferret out the vermin and attract them to the sea. She has grown verminlike herself in her ways, and her skinny hands, which she waves and shakes with uncanny, gliding movements, flit to and fro and dart in and out of her black dress like nameless vermin playing about her.

The second act is not so good, and in fact is wearisome. Alfred and Asta are discovered by the side of the bird where Eyolf's body has been carried away by the stream. Alfred wants to fly with Asta whom he loves almost more than if she were his sister. When Rita comes he upbraids her with her neglect of Eyolf.

The third act brings things to a close through the departure of Asta with one Borghesius, who has wooed her for years. Rita and Alfred are left alone. They began their life together, they must work it out together, and to modify a vulgar expression—they have made their bed together and must lie on it. Life seems a barren prospect to them, with the dead face of Eyolf always staring up between them to upbraid them with having loved each other too passionately and their child too little. But hope comes at last. Rita hits upon a scheme which it shall be the work of the rest of their lives to carry out. They will take in the poor children of the wretched, poverty-stricken peasants, whom, in their selfish love, they have never once thought of, and will care for them as they ought to have cared for Eyolf. They shall take Eyolf's place, and husband and wife unite once more, not for love, but for work, to toil together and in some measure atone for the past.

This powerful drama is very well played by Mesdames Mellot, Despres, and Zapolska, as Rita, Asta and the rat-catcher, and by M. Eugene-Poe and Mlle. A.orre as Alfred and Eyolf.

L. JERROLD.

NOTES FROM ABROAD.

The Fatal Card has just been produced at the Porte St. Martin Theatre, Paris, under the title of La Dame de Carreau (The Queen of Diamonds). Hector Pessard, a critic of some standing, says of it: "The scenario is well constructed, the drama interesting and at times tragic." Pierre Decourcelle, who dramatized Halévy's novel L'Abbe Constantin, made the adaptation from the English.

George Edwards' company, which is playing The Fatal Card in Johannesburg, South Africa, is reported to be doing well with the piece after a sixteen weeks' run.

Mr. and Mrs. William Calder are on the continent looking after their numerous European business enterprises. The Span of Life is still running at Berlin and Brussels, and is booked for early production in Paris.

William Gillette's play, Secret Service, was produced in London recently for copyright purposes. The London Referee says there is already a two-act drama by that name.

E. S. Willard will occupy the London Garrick Theatre while John Hare is in this country. The cable says that W. S. Gilbert is to write a new comedy for Mr. Willard.

R. C. Carton's new play, The Home Secretary, recently done at the Criterion, is now spoken of by the critics as a mixed success, which probably is a gentle way of saying the piece is a failure.

A four-act play by that writer of lurid novels and melodramas, Jules de Markhold, entitled Le Tribunal (The Tribunal) will be produced by Sarah Bernhardt at the Renaissance next season.

A new stage version of Eugene Sue's classic, The Mysteries of Paris, has just been produced with some success at the Paris Ambigu. It is by those successful playwrights, Blum and Toché.

To Le.—The Boundary Line. Up-to-date comedy-drama. Ten characters. Address or apply to Albert Ellery Berg, MIRROR Office.

REFLECTIONS.

It is reported that Herbert Kelsey and Effie Shannon may star together next season.

Frederick Picchi, a musician in the orchestra of the Tavery Opera company, was badly hurt by a cable car last Tuesday.

C. H. Bradshaw, of the Pauline Hall company, and wife will sail on the Paris to-morrow (Wednesday). They will visit London and Paris, spending most of the Summer on the Continent.

Max O'Rell is writing a comedy for Samuel Edwards, who purposes to star in it next season. O'Rell is a brilliant writer and a close student of the drama and he ought to be able to turn out a play which will produce shekels, in plenty for Mr. Edwards, who is an excellent comedian.

W. A. McConnell has brought suit against Paul Potter, the dramatist, for \$1,000, for alleged arrears of salary when managing one of Mr. Potter's plays in 1891.

Percy Gaunt has written the book and music of an operetta on a submarine subject, which he facetiously called, The Lay of the Lobster. The dialogue is said to be very bright, and the musical numbers particularly catchy and tuneful. Arrangements are being completed for an early production. Chase B. Cooper will look after Mr. Gaunt's business interests during the Summer season.

The Automatic Photograph Company, who furnished for THE MIRROR the photographs which were presented to its readers so successfully, has evolved a new idea for the theatrical souvenirs. It is exemplified in the album made for the Coudock testimonial. This contains the actual photographs of the participants in the star cast of The Rivals on May 31. The cast consists of Jefferson, Crane, Goodwin, Keene, Hopper, Seabrooke, Miller, Mrs. Drew, Viola Allen, and Nellie McHenry. This Company has also on hand an album souvenir of W. H. Crane and company.

Manager J. J. Coleman has re-engaged Tessie Deagle for the lead in Special Delivery next season.

John H. Jones, who has been treasurer and assistant treasurer of the Grand Opera House for the past nineteen years, is completing arrangements to take an attraction on the road next season. E. A. McCreery, his assistant at the Grand Opera House box-office during the past ten years, will probably be associated with him in his new venture.

Gus Daly, prominent in Prince Pro Tem., will spend several weeks with his sister in Plaiton, N. H., in company with his wife, Francis Clark.

The Fitzgerald Brothers telegraph from Chicago to THE MIRROR that they have arrived per the Mariposa from Australia, and that they will come to New York after visiting the Barnum, Sells, and Ringling shows.

The Casino has been leased to Canary and Lederer for five years, with the privilege of renewal.

Doré Davidson has been engaged for next season by Eugene Tompkins.

Professor Herrmann's tour next season will open early in September. He will go to the Pacific Coast in November.

Gladys Wallis will appear in the cast of The Little Tycoon in Philadelphia next Monday.

The suit of Carl and Theodor Rosenfeld against the New York Times for alleged libel is set down for trial next Fall.

Starr L. Pixley, manager of The White Squadron arrived in town from Montreal, yesterday.

Manager Sidney R. Ellis has engaged for his business staff for the coming season, Owen Ferrer as general manager, and C. J. Walker, E. E. Shultz, and J. F. Mincher as business managers.

The Coudock benefit at the Fifth Avenue Theatre will probably realize \$6,000. More than two-thirds of that amount has already been raised.

The suit of George W. Lederer against Professor Herrmann, came up before Judge Cullen in the Supreme Court, Brooklyn, last Tuesday. The suit is on an assigned claim for an architect's services. The defendant's motion for a copy of the assignment and a bill of particulars was denied.

Nellie Braggins has been re-engaged for the leading role in Rory of the Hill for the coming season. She is at present at her home in St. Louis.

Edward Elms will spend the Summer at White-stone, L. I., as the guest of Professor and Mrs. Herrmann.

During the illness of Jennie Goldthwaite, of De Wolf Hopper's company, in Milwaukee, recently, her part of the Sleepy Girl was taken by her understudy, Ida Lester (Mrs. Harry P. Stone) who made quite a hit.

Maggie Fielding left for Chicago last Sunday evening on a visit.

In laying out a route for a hustling manager at the American Theatrical Exchange last week, Sidney R. Ellis marked opposite one date, "en route"—meaning a night was to be lost. On looking the route over, the hustling manager said: "Where is En Route? Never heard of that town before." "It lies on the boundary line between the States of Prosperity and Adversity," replied Manager Ellis, and the hustling manager let it go at that.

Edwin Brewster has been engaged for Gladys Wallis' company. He will play Didier in the new dramatization of La Petite Fadette (Fanchon) by Clay M. Greene.

It is said that Henry E. Dixey has secured The Pacific Mail, by Paul Potter, for his starring tour.

Augustus Pitou has engaged David Braham, formerly of Harrigan's, as musical director of the Grand Opera House.

Norman Campbell, who originated the role of Henbane McWharry in Bonnie Scotland, has been engaged by Manager Sidney R. Ellis for the coming season for the same part.

At the last meeting of the American Dramatists Club William Redmund was elected a member. On Saturday Mr. Redmund ended his third season with Alexander Salvini.

Richard Harlow will sail for Europe June 26 on the St. Louis. He will close his long engagement in 1892 next week in Boston.

Last week James O'Neill played Hamlet for the Meech Brothers' benefit in Buffalo. He has returned to New London to look after new cottages he is building for renting purposes on his fine property there.

A chattel mortgage given by Marcus J. Jacobs to Aaron A. Graff, of Syracuse, N. Y., was filed last Thursday in the Essex County Register's office in Newark. The mortgage is for \$19,500 and covers Jacobs' Theatre in Newark and Jacobs' Third Avenue Theatre, this city. It is given to secure the payment of a debt of which \$16,500 is for money loaned.

The John A. Victor company will open in The Almacinate in August to play Indiana, Illinois and Ohio.

G. Richter Boaler has been engaged for next season to originate the juvenile role in Jule Walters' Money Order.

Edwin A. Faver has gone to his Summer home at Rutherford, N. J., where he spends much of his time wheeling over the excellent roads of that vicinity. For three seasons Mr. Faver has appeared as the Royal Treasurer in 1892 in which piece he has never missed a performance. He is one of the few comedians who combine an excellent voice and comic ability.

Henry Stanley, a comedian of Camille d'Arville's company, and Stella von Buskirk, a member of the chorus, were married on Sunday in St. Chrysostom's Chapel, in this city, by the Rev. Thomas Henry Hill.

The proposed tour of the Holland Brothers next season has been abandoned, it is said, for want of a suitable play.

C. Stuart Johnson, formerly Charles Johnson, has been engaged to go with Robert Hilliard next season.

Ernest Lamson has been re-engaged to play Sam Warren in Shore Acres next season.

Clint G. Ford, manager of An American Hero, has engaged F. H. Matthews, formerly with The Police Patrol, as business manager. An American Hero recently closed a two weeks' engagement at Havlin's Theatre, St. Louis.

John C. Ellis has been engaged for his original part in Bonnie Scotland.

Isabel Waldron, a member of Mlle. Rhea's company for the past two seasons, was suddenly called to the bedside of an aunt who is dying at Waterford, N. Y.

J. J. Brady, who has been engaged to manage the tour of Robert Hilliard, under the direction of Barnabee and McDonald, has resigned.

W. D. Mann has been engaged to manage the Herald Square Theatre by Charles E. Evans, who will confine his attention to Puddin'head Wilson and other ventures in which he is interested.

O'Kane Hillis has been engaged for Darkest Russia. Herbert Fortier, Harry Rich, W. E. Ramsay, H. Blackey, A. D. Cartwright, and Miss Preston assisted

at a benefit given in Toronto recently at the Toronto Athletic Club for Richard Malchen, the fencing master, who appeared in the fencing scenes of The Corsican Brothers and Hamlet. Mr. Malchen, who has spent the Winter in Toronto, will return to New York.

Katie Putnam will star next season in a play entitled The Old Lime Kiln, written by Charles T. Dasey, under the management of Will O. Wheeler. A part of the action of this play passes in the Yellowstone Park, near the geyser named "Old Faithful," and this gives novel scenic opportunity. Miss Putnam is now at Bath Beach with her husband, H. R. Emery.

Mary Gallagher, who has been seriously ill with diphtheria, last week lost an infant daughter from the same disease.

The Entertainment Committee of the Seton Hospital Benefit, recently held at Palmer's, wishes to express thanks, through THE MIRROR, to the Metropolitan Job Printing Company for courtesies shown while preparing the benefit.

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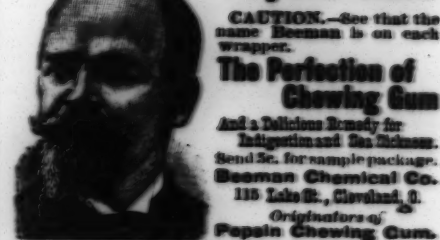
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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1892.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Reading notices (marked "R") 50 cents per line.
Charges for inserting portraits furnished on application.
Back page closed at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 5 P. M.

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One year, \$5; six months, \$3; three months, \$1.50. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid.

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The Editor cannot undertake to return unsolicited manuscripts. Material at the New York Post Office as Special Class Matter.

NEW YORK, - - - JUNE 1, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—THE IRISH ARTIST, 8 P. M.
FOURTEENTH STREET.—DAN'L SULLY, 8 P. M.
GARDEN.—TRILBY, 8:15 P. M.
GRAND OPERA HOUSE.—GRAND OPERA IN ENGLISH.
HERALD SQUARE.—HAMILT II., 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OVERTURE, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
PALMER'S.—LITTLE CHRISTOPHER, 8:15 P. M.
TOMY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—FAUST.
COLUMBIA.—DANIEL FROHMAN'S LYCEUM THEATRE CO.
COL. SINN'S PARK THEATRE.—WILSON BARNETT.
AMBROSSE PARK.—BLACK AMERICA.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

SIR HENRY IRVING.

QUEEN VICTORIA signaled her latest birthday by conferring the honor of knighthood upon several of her subjects who have distinguished themselves in various lines of activity from diplomatic negotiation to novel-writing. At the head of the list of notabilities thus decorated stands HENRY IRVING, actor and theatrical manager.

A title is an artificial ornament at best. In the later centuries in Great Britain it has somewhat degenerated from its former dignity because bestowed for reasons that could not have prevailed formerly. Still, it is a question whether a man who distinguishes himself as a brewer of excellent beer is not as fully entitled to the honor as were some of the half-civilized persons who, on the early battlefields, gave rein to the barbaric impulse for conquest, and by sheer physical prowess set themselves above their fellows. In this country, where all men are supposed to be equal, the mass frown upon such discriminative designations, although there are those whose wealth have led them to cultivate the artificialities of life who think highly of titles.

If there be anything to exceptionally honor in a title, it is furnished by those men who really add to a title rather than by those men in whom a title is supposed to supplement that which originally made them eminent. HENRY IRVING had already reached a place in public esteem to which knighthood could add nothing of intrinsic honor. In fact, HENRY IRVING will give a new distinction to the decoration, because the decoration can really give no addition of nobility to him.

There have been great Englishmen who have put aside the tender of knighthood. They have been content to rest with the honors of their accomplishment. No doubt HENRY IRVING, in his heart, has scant respect for this ceremonial mark of favor. But he has for years worked more consistently to dignify and distinguish his calling than he has for personal or individual satisfaction. The theatre has been his temple. He is the first man immediately of the theatre in Great Britain to receive the honor of knighthood. He has broken down the traditions that for centuries placed actors outside the social pale, and such has been his work that now royalty itself de-

stroy ancient custom and creates a precedent in his favor and through him in favor of the stage.

All honor, therefore, to Sir HENRY IRVING.

A HORSE frightened by elephants in a parade of a circus at Fort Wayne, Ind., the other day plunged into the sight-seeing crowd and injured sixteen persons, two of them fatally. This would seem to surpass even the record of human injury laid to a stampeding elephant. When we consider the freedom permitted to the beasts of the circus parade and the recklessness of the average spectator of the free show, however, it is wonderful that more consequent fatalities are not recorded.

THE scholarly Boston critic, HENRY A. CLAPP, has made another appeal to our millionaires to endow a national theatre. But the millionaires are adamant, and pull their purse-strings the harder. The average American millionaire possesses no originality in designing a monument for himself outside of a cemetery where the lots are expensive.

PERSONALS.



PITOU.—Augustus Pitou, the new lessee and manager of the Grand Opera House, is prominent among our veteran managers. Although still in the prime of life he has probably had as long and varied an experience in every branch of the theatrical business as any manager in the country. Mr. Pitou is a hard worker and a conscientious business man. He believes that theatrical enterprises should be conducted on sound business principles and not in the feverish and spasmodic spirit of speculation. His first step on assuming the management of one of our important local theatres was to put into practice those theories that he has always held as a combination manager, i. e.—that the local manager should treat the combination equitably and honestly. The news of his taking charge of the Grand Opera House was magical as far as that theatre was concerned. Attractions and managers that have not played the house since the days of Mr. French, at once applied for time and what a year ago was a desert of open time is already booked almost solid for two seasons to come. The above picture of Mr. Pitou was taken by Prince of New York and Washington.

HAMILTON.—John W. Hamilton will have charge of the press work during the run of Black America in Brooklyn.

DENIER.—Tony Denier is expected to arrive in town this week. He is busy organizing an Uncle Tom's Cabin company on an extensive scale.

ROSENQUEST.—J. Wesley Rosenquest has completely recovered from his recent indisposition and is attending to his business as usual.

KELLAR.—Kellar the magician will during the Summer erect a handsome residence on the property he purchased last March at Yonkers, overlooking the Hudson. Mr. Kellar says this has been the best season he has ever enjoyed.

DUSE.—Eleonora Duse is reported to be seriously ill in Paris. It is said that even with favoring circumstances she will not be able to act again in months.

DREW.—While playing in Middletown, N. Y., recently, John Drew and Henry Guy Carleton took a spin on bicycles. On returning to the city, after a ride in the suburbs, Mr. Drew had a very narrow escape from serious injury. His view of the road was shut off by a wagon, and in turning out he came in front of a trolley car. Mr. Drew just escaped the car, the step of which struck the rear wheel of his bicycle, and tore off its tire.

JOSEFFY.—Rafael Joseffy, the pianist, has filed his declaration of intention to renounce allegiance to the Emperor of Austria, and to become a citizen of the United States. Mr. Joseffy has for some time resided at North Tarrytown.

THOMPSON.—Denman Thompson was entertained by the Twelfth Night Club last week. Special musical and recitative features of the event were furnished by Alice Avery, Carrie Romer, and Mrs. E. E. Kidder. The hostesses were Alice Ives and Mrs. Robert Mantell.

BRADLEY.—Alfred Bradley sailed for England by the *Etruria* last Saturday. He will visit his sister, Madeline Lucette Ryley, who is in London writing a play for Nat C. Goodwin.

DE FORREST.—Augusta De Forrest will sail on June 15 by the *Mobile* for London. She will have as a companion on her trip Grace Edlefson.

LIPMAN.—A. S. Lipman has recovered from his late accident.

ROBINSON.—Anna Robinson will remain with Hoyt and McKee next season. She will play the Widow in *A Trip to Chinatown* during the early part of the season, and will later be seen in the metropolitan cast of a new production about November. This will be Miss Robinson's third season with this firm.

TWO SONNETS.

TO KYRLE BELLEW.

[After seeing his Marat, May 22, 1895.]

This is the master of the English stage.
All others are mere pupils in his school.
He never is the mountebank or fool.
He turns, not thumbs, the histrionic page.
He shocks us by his cowardice and rage.
His voice is like the devil's dam's own drool.
We see his soul, banded in a loathsome pool,
Forever spawning terrors to his age.
His laugh is like a cracked old violin's.
His leprous face would fright lost souls in hell.
A wild hyena he, from teat to head.
And yet, his subtle art peers through his sins,
And we see, behind Marat we hate so well,
A kindly, gentle, gentleman, instead.

TO MRS. POTTER.

[After seeing her *Francine de Rivaillac*, in Francillon May 23, 1895.]

This Cleopatra in a modern dress,
With eyes that flash like early morning stars:
And just the fascinating face that jars
The heart it leans to in a soft carress:
And the slow smile, that comes to blight or bless;
That beautifies the soul within, or mars;
The dancing brows; then level as twin bars,
As rage and hatred toward her hot heart press.
And then, two thousand years have slipped away,
And I'm a soldier, in imperial Rome,
And Antony my Captain is, and friend.
'Tis one of Cleopatra's whims, to-day,
To make her royal lover feel at home:
And I am slain by lies to serve her end.

JOHN ERNEST McCANN.

FITZ AND WEBSTER.

The picture on the first page of THE MIRROR this week presents E. B. Fitz and Kathryn Webster as they appear in *A Breezy Time*, a musical farce-comedy, written mainly by Miss Webster, who is known in private life as Mrs. Fitz. These clever performers have just closed their fourth season in this piece, which will be put on the road next season in better form than ever, and will be seen in new territory—notably New England—after having been received with great favor repeatedly in the territory west of New York as far as Nebraska. *A Breezy Time* has played some half a dozen engagements in Philadelphia, at the best theatres, and has been welcomed in other centres on return engagements because its projectors have always aimed to improve both piece and presentation from season to season.

Mr. Fitz has had a varied career on the stage. His first appearance was made in 1871 in a war play entitled *Home and Country*. He played in various capacities until 1879, when he went into the minstrel business and for several seasons he was identified with Barlow, Wilson, Primrose and West. In 1883 Mr. Fitz went to Cuba with a minstrel company, but after that season he devoted himself to the white-face business. He was known widely as a member of the Criterion Trio, which consisted of himself, Miss Webster and Mr. Sayers, and after the last-named had withdrawn from the trio, Fitz and Webster continued with a musical specialty that made them famous on the vaudeville stage. Together they gave vocal selections and played no less than eight vocal instruments. Entering upon regular stage work, they were together in Ezra Kendall's company and also in The Two Johns, in which Miss Webster played the leading woman's part and Mr. Fitz appeared in Stewart's role of one of the Johns.

Miss Webster, who was originally a singer and an organist in a church, put in her musical talent to good use in the writing of *A Breezy Time*, in which both she and Mr. Fitz had part. With the late Daniel Shelby, Mr. Fitz put this piece on the road four years ago, and it was immediately successful.

W. W. FREEMAN GETS HAVLIN'S.

W. W. Freeman has just secured a five years' lease of Havlin's Theatre, Cincinnati. He returned to New York from the West last Friday. A *Mirror* man saw him at his office, 1241 Broadway, yesterday.

"I have not yet decided on the policy of the house," said Mr. Freeman. "It may be a popular-price house or it may be a first-class house."

"I shall change the present name, and I am letting the people of the city decide what the name shall be. There is to be a public vote, and the man who sends in the name ultimately chosen will receive a season ticket for the theatre."

"I shall change the front of the house and redecorate it. The seats I shall leave as they are as they were only renewed a short time ago. The house will open about the end of August."

"My new Southern Theatre, at Columbus, O., will open about the middle of September as a strictly first-class house."

"My attraction, *A Railroad Ticket*, will go out again at the end of August with a new cast. I am now negotiating with George Richards and Eugene Canfield for this company. I shall probably remain in New York about two weeks this time."

MRS. YEAMANS LEAVES HARRIGAN.

"I shall not be a member of Edward Harrigan's company next season," said Mrs. Annie Yeamans to a *Mirror* reporter yesterday. "I would not consent to a reduction in salary and so I am out of an engagement and looking for another."

"When that is settled I shall go to England to spend a short holiday with my daughter Jennie."

Jennie Yeamans, by the way, has signed to appear at the Empire in London, to follow Yvette Guilbert. She will return next Autumn to take May Irwin's place in Peter Dailey's company. Miss Irwin branching out as a star in another piece by John J. McNally.

MR. MINER WILL GO ABROAD.

Henry C. Miner, M. C., will sail for Europe on June 12. The object of the trip is to meet Eleonora Duse in London and make final arrangements for her tour of this country next season under his direction.

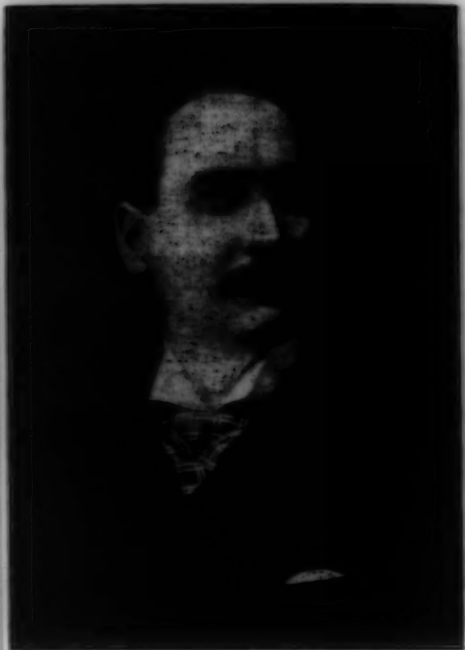
One or two difficulties have arisen in the negotiations which cannot be arranged by cable, and it has become necessary for the star and manager to meet.

Mr. Miner will be accompanied on his trip by his business representative, William B. Gross.

HARE BOOKED AT ABBEY'S.

Clarence Fleming, who will manage the tour of John Hare in this country next season, completed arrangements with Henry F. Abbey last Wednesday whereby Mr. Hare and his London company will open at Abbey's Theatre on Dec. 23 and play an engagement of four weeks. A return engagement of two weeks will begin at the same house on April 30.

HARRY B. SMITH.



Harry B. Smith will leave for Chicago this (Tuesday) afternoon, to attend the final rehearsals of Little Robinson Crusoe. This burlesque is to be the Summer attraction at the Schiller Theatre, the principal roles being sustained by Eddie Foy, Marie Dressler and other well-known burlesque artists. Messrs. De Koven and Smith have had a very successful season, with two hits to their credit. Rob Roy and The Zingane, while Robin Hood has shown itself to be as big a card as ever. In September two new operas will be produced, the librettos of which have been written by Mr. Smith. The Mogul, which Thomas Q. Seabrooke will present, and The Wizard of the Nile, in which Frank Daniels will begin a starring tour in opera. The music of the latter piece has been composed by Victor Herbert, and has greatly pleased all who have heard it. It is said to be as well written as the score of Prince Ananias, and far more tuneful. The picture of Mr. Smith above is from a photograph by Gehrig and Windeatt, of Chicago.

THE REJANE TOUR'S SIGNIFICANCE.

Chicago Times-Herald

The fate of the Réjane tournee in this country—and no well-informed person need be told that it is a financial failure—might suggest even to such able managers as Abbey and Grau that business principles cannot be dispensed with, no matter what the undertaking may be. In a general sense the public has no concern either with their profits or losses, and, as the income of all their ventures greatly exceeds the outgo, they may not be disturbed over a little matter of half a hundred thousand dollars one way or the other.

But there is one point at which their conduct of amusement affairs touches the public credit in a very positive manner. The people of America were upbraided for not supporting Coquelin and Hading in an adequate style, and, now that Madame Réjane is not a financial success, there is likely to be another grand chorus of all nations sung in the same key. No unkind critic pauses to consider the self-evident proposition that the business arrangement with these stars was of such a nature that success could not be expected by any reasonable person, and there may be a few reasonable individuals even among those on the other side of the Atlantic who criticize America possibly because they dislike Americans. The case of Madame Réjane is a fair illustration of these absurd contracts, the ultimate result of which is to bring this country into contempt as a barbarous land wherein art receives no adequate support.

It is stated on good authority that this fin de siècle Parisienne, as she is called by those who do not understand the difference between boulevardier and bourgeois, receives \$400 for each of 100 performances in this country, or a total of \$40,000. In addition to this all her expenses, together with those of her suite, are paid by the management. When to this sum, amounting to more than \$4,000 per week, is added the cost of a large company loaded down with scenery and impediments, it becomes evident that the expenses of the undertaking require a very large business to balance accounts in a comfortable and profitable manner.

In order to secure this conclusion the price of tickets was increased 75 per cent. above the normal standard for similar attractions in this country, and, as might have been expected from experience in the past, people remained away with the most cordial unanimity, leaving Messrs. Abbey and Grau in the lurch to the extent of \$30,000 or \$50,000 and promoting the impression that we of America do not know a good thing when we see it. It would be more sensible to affirm that we are not inclined to be imposed upon. It is probable that Madame Réjane never before earned one-quarter the sum for a given term that she is paid in this country. At all events, while cordially recognizing her individual art, and the general merit of *Sans Gêne* as a production, it cannot be said that in these particulars the aggregate interest is greater than that provided by many American companies whose managers are content with standard prices. Nearly all American companies of high grade cost very much more than the support of any French star who has yet visited this country. Richard Mansfield, Fanny Davenport, Augustin Daly and not a few others support organizations vastly more expensive than the Coquelin or Réjane company, yet it is not considered necessary by either of them to charge opera prices. This was the blunder of the Réjane management. At standard prices it is not at all unlikely that there would have been a living and perhaps some profit in the enterprise. Curiosity would prompt many to spend \$1.50 for a ticket, whereas nearly double that sum is regarded as an iniquitous extortion.

Owing to the excessive costs and the unwise attempts to make them good by raising the price of tickets, the Réjane engagement was a financial failure everywhere, and unfortunately the management reached this city in a sullen frame of mind determined to get through with a bad job with as little trouble as possible. In the little city of Washington Madame Réjane was seen in a repertoire including *Madame Sans Gêne*, *Ma Cousine*, *Divorçons*, and *Sapho*, but star who has yet visited this country. The result is a one play was thought to be sufficient for Chicago, with only a single change, and that on the farewell night. Altogether there is no great credit in such a tournee, and in discrediting America it is injurious and objectionable.

THE FOREIGN FAD.

St. Paul Dispatch.

THE DRAMATIC MIRROR, which has always taken a stand in favor of the native dramatist, provided always that the native dramatist is able to turn out anything good, has compiled a list of the attractions that have been played in New York this season at the better houses, dividing the plays as to origin. The result is a comprehensive record, valuable for what it demonstrates. Of the plays and operas thus produced, 20 were English, 11 were French, 10 were American and 9 were derived from foreign sources; the failures were: English 12, French 6, American 5, adaptations 2, so that in point of proportion the American plays did as well as the foreign products, moving THE MIRROR to pertinently add:

"Numbers of these imported plays were failures—artistic as well as pecuniary failures—and yet the managers who burned their fingers with them seem to be just as eager to repeat the experience, for they still are grabbing at every foreign work in sight."

The foreign is a fad, and the same spirit prompts the purchase of a foreign play that prompts a woman to buy for a child a doll that is marked "Made in Germany."

THE USHER.



The eviction of the manager of a theatre in this city is an occurrence quite unprecedented, I believe, in local records during the past quarter of a century—perhaps because it is seldom that men undertake the responsibilities of theatre management without the capital necessary to weather the storms which may arise.

With all the vicissitudes surrounding the business of running a theatre in a city like New York it is nevertheless notable that out-and-out failures are rare. The case in question was foreseen. Enterprises involving heavy expenses cannot be carried on successfully without something more substantial in reserve than wind, and the only wonder is that this venture should have lasted beyond the first week.

It is a singular thing, by the way, that "shoe-string" managers sometimes obtain the confidence of landlords and employes with greater ease than is experienced by conservative and substantial men who promise no more than they can perform. But in the theatrical business the speculative blatherskite finds an abundance of easy marks, and that is probably the reason why he is always with us.

In 1893 there appeared in THE MIRROR 12,500 paid advertisements. In 1894 there were published in it 15,125 advertisements. The percentage of increase was 22. If the pace inaugurated in 1895 continues—as the indications all seem to assure—the big 1894 record will be left away in the rear.

It is doubtless a wise determination of Janet Achurch to play two of her most celebrated parts before returning to England. Owing to Mr. Mansfield's course in shelving her while under engagement to him she would be unable to show New Yorkers what she can do unless she undertook the brief engagement she has arranged for next week at Hoyt's Theatre.

As Stephanie in Forget-Me-Not and Nora in A Doll's House Miss Achurch has won the highest praise in England and Australia, and these characters will doubtless afford the critics and the public an opportunity to gauge her art.

Miss Achurch has shown pluck and determination, qualities that Americans admire, and if she sustains the reputation that precedes her from abroad she will not have visited this city in vain. Several managers, I understand, only await the result of the engagement at Hoyt's to offer Miss Achurch inducements to return to this country for a prolonged tour next season.

"We do not believe it would be necessary to import any talent from abroad if we would give proper encouragement to the growth of the home article. By doing this we would retain millions of money in the country."

So says the brilliant Sun editorially. Given decent opportunities, the American people are perfectly willing to encourage native talent. They are beginning to spurn the foreign idol as a false god.

Mouset-Sully last year and Madame Réjane this season are proofs of the pudding. The American palate has been surfeited with overpriced foreign fare at double prices.

It is managers and a majority of the newspapers that fail to give that proper encouragement to the home article which the Sun and all good Americans desire.

Foreign talent is always sought after more eagerly by theatrical speculators than the home product, for one reason because the newspapers seem always ready to consider plays and players from the other side worth more of their space and attention.

It is easier to "work" a star hailing from London or Paris.

Look at the Kendals. If ever newspapers manufactured a sensational popular interest in indifferent actors their case furnishes an example of the process.

The Kendals were lauded and fêted as if they were persons of surpassing genius. The papers were filled with them and their most commonplace words and acts.

That was when they first came. Largely as a result of this indiscriminate booming, the Kendals were boosted to a plane they had never occupied before, and they sent home to England enormous profits.

After a time the Kendal fad died a natural death, and the past season these thrifty English people have relapsed into their normal position as actors of moderate abilities. Meantime, however, in the ratio that the press furnished wind to inflate their native talent suffered.

The Messrs. Frohman are still looking abroad for dramatic material, despite the unsatisfactory results of their adherence the past season to a foreign policy at the Empire and the Lyceum.

Perhaps at no distant day managers and actors will awaken to the requirements of the public and follow the excellent advice of the Sun.

There never was greater activity in preparing for a new season than discloses itself now. The hard knocks of the past campaign have neither discouraged nor unnerved traveling managers, and the business of booking, engaging companies and interviewing printers proceeds merrily.

One reason for this is that American managers as a class are hopeful and courageous. Another is that their confidence seems to be justified by the decidedly improved commercial conditions and the brighter prospects reported on all sides. There is a strong feeling that next season will be a good one for theatrical people.

One of the obstacles hitherto existing in booking routes for first-class attractions is likely to be removed, partially at least. I refer to the tying-up of big blocks of time in the principal cities by heavy theatrical operators who, the past season, have indulged freely in tardy canceling of dates, or have furnished inferior attractions.

A good many theatre managers announce their intention this Summer to fill time only where the name and the worth of the attractions

are stated and to refuse to hold dates under any other condition that can be advantageously filled in other quarters. This policy, if adhered to, should be beneficial.

KATHERINE'S APPEAL.

One of the best things in Edward E. Kidder's burlesque on Madame Sans Gêne which was performed at the Lamb's Gambol last week, and which Richard Mansfield has secured to interpolate in his burlesque on Trilby, is Katherine's appeal to Napoleon, when he sentences de Neipperg to death. As the speech contains so many allusions to well-known people of the stage—allusions that would be lost on the general public—it will be cut when the travesty is done at the Garrick. Here it is, however, as when spoken at the Gambol:

KATHERINE:

"Oh, Sire, lose your grip.
The Lambs have got him up for membership;
hink what he'll miss to die in way so foul.
Never to hear our Lackaye's silvery growl.
Never to know of Wheatcroft's calm retreat.
That actor-factory up on Fortieth Street;
Never to see the Lambkins fret and fidget.
Or McIntosh, that meek, mimetic midget.
Not meet Sam Reed, the Boothian pride and pet.
The reed that never has been broken yet?
Not to hear Harry Conner in "The Bowery."
Or Gene Cowles' renaissance of "Annie Laurie."
Not know Nat Goodwin, who has won his spurs
By adding Garrick to his Garricksters;
Never to meet the Hollands—Joe and Ned.
Not meet Mark Smith, our best Napoleon yet.
Whose low-cut back we never can forget.
Or Dixey, as he enters his Daily bread;
Or Crane, who doesn't dare to put on "frills"
Since his wife's father helps to pay his bills?
Never to read that hand in our possession,
The A. M. Palmerstov of our profession?
Never e'en for one evening to be where
Wild screams for supper thrill the frightened air?
When Hopper finds occasion rise and pat
For introducing "Casey at the Bat?"
When Olcott sings, when Barrymore relates,
When bold Paul Arthur talks about his dates?
When Stow, that hero of our fiscal fights
Performs his mystic monetary rites?
When Clay and Sydney make the building rock
With verbal battledore and shuttlecock?
Or when, in dual role of Roy and host,
Cesar Augustus Thomas rules the roast?
Oh, Sire, have mercy on this young man's woes.
Give him one gambol just before he goes."

MEECH VS. LACKAYE.

John H. Meech, the Buffalo manager, has sued Wilton Lackaye to recover \$5,000 damages arising out of an alleged breach of contract. It is claimed that Lackaye early in the present year entered into a written contract to play for four weeks or longer the leading part in William C. Hudson's comedy, Two of Him, as a star, under the management and direction of Meech.

The play was to have had its first representation on April 15 in Yonkers, and a nine weeks' route had been booked in Boston, Providence, Philadelphia, Baltimore, and elsewhere, and printing pictorially exploiting Mr. Lackaye was completed and ready for delivery, and a supporting company, embracing E. M. Bell, John W. Jennings, George Jameson, Lillian Andrews, Bijou Fernandez, and Lavinia Shannon, engaged and rehearsals begun. Scenery was especially prepared for the play, it is claimed, with certain novel and expensive effects, and all was ready for a launching of the new enterprise when the announcement was made that, notwithstanding the contract made with Meech, Mr. Lackaye would appear as Svengali in Trilby, under Mr. Palmer's management, in New York, on April 15 and for subsequent nights.

It is said that Mr. Lackaye denies that there was any contract.

TO APPEAR AT HOYT'S THEATRE.

Janet Achurch will play a week's engagement at Hoyt's Theatre under the management of Frederick C. Whitney, beginning on Monday next. This will be the first opportunity to appear in public Miss Achurch has had since she was brought to this country by Richard Mansfield.

"My contract with Mr. Mansfield ends next Saturday," said Miss Achurch to a MIRROR man, "and I have taken the advice of my friends and shall play a short engagement at Hoyt's before I sail. I shall open in Forget-Me-Not. In front of this I shall appear in a curtain-raiser called In the Season. On Thursday I shall make a change of bill and present A Doll's House, appearing as Nora. The contrast between Stephanie and Nora is very marked and should certainly show whether I have any claim as an actress. Next season I expect to make a tour of America under the management of Mr. Whitney."

The company to support Miss Achurch includes William Harcourt, Wallace D. Shaw, Jennie Weathersby, Beatrice Moreland, Albert Grau, and others.

FIGMAN AND MARTINOT CLOSE ABRUPTLY.

There was no performance of The Passport at the Bijou Theatre last Wednesday night. The engagement was not a success and as a consequence of the premature closing at the Bijou Manager Henry Rosenberg canceled the company's time at the Harlem Opera House, where they were to have played this week.

"The trouble was all caused by the defection of one member of our company," said Max Figman on Thursday when a MIRROR reporter questioned him. "This with other worries so upset Miss Martinot that she was incapacitated from playing. She has been completely prostrated since."

"Our tour will end now. Next season we shall resume with a new play."

DANIEL FROHMAN HOMEWARD BOUND.

Daniel Frohman sailed from London for home on May 25. During his absence in Europe he arranged the details of Miss Netherstole's American tour. Carmen will be one of her new plays, which will have a special production. She will not play The Notorious Mrs. Elbsmith in America—her special engagement in that character being limited to London. Mr. Frohman will prepare the preliminaries for Sothorn's season in August in The Prisoner of Zende, and those for The City of Pleasure—Sims' drama—before his departure West with his Lyceum company.

PROSPECTIVE CONTEST OVER A TENOR.

Barron Berthold, the tenor of Rob Roy, who distinguished himself in Boston recently by leaving the comic opera of that name at a moment's notice and singing Lohengrin in the Damsch German Opera company, taking the place of Herr Rothmuhl, has signed next season with Mr. Damsch. Manager Whitney, of the Rob Roy company, claims that he has a contract with Mr. Berthold, and says that he will carry the claim to court.

Don't forget that Frank R. Bennett, the hustling advance man with many leading attractions, is open to an engagement. Address MIRROR.

SAID TO THE MIRROR.

LEONARD JORDAN: "I have just returned from London, and I am proud to chronicle the success that American artists have met in that city. Henry Lee, Hattie Delaro and her pick-aninnies, Dick Knowles, Eugene Stratton, the Black Patti, John F. Sheridan, La Belle Rose, and May Yohe have all won places there, and there are many other Americans in the city who have a proud standing in the dramatic, musical and variety fields. I was delighted to note the strong feeling of friendship existing between American and British artists. One of the principal soprano soloists in London to-day is Miss Florence, a native of Boston. I may say that Miss Florence heads the list. She has an exquisitely pure soprano, and in oratorio and concert her name is ever prominent. May Yohe is without doubt the pet of London. The Girl I Left Behind Me is still the talk of the town and is doing a splendid business. It will no doubt have a long run at the Adelphi."

GEORGE HARTZ: "I have every reason to believe that my determination to conduct the Hoboken Theatre—renamed the Lyric—as a strictly first class house, is appreciated across the river. The house is being remodeled thoroughly, and it will be ready to open early in September."

LOUISE BEAUDET: "I am off to Europe for the Summer. I have nothing settled finally as I want to see what the European market offers in the way of operas and musical comedies."

W. A. MCCONNELL: "I see that Queen Victoria has knighted Henry Irving. Well, what of it? Haven't we our Judge 'Biff' Hall and Congressman H. Clay Miner. Old England will have to get up pretty early before she gets ahead of Uncle Sam."

C. H. SMITH: "Harmannus Bleeker Hall, in Albany, has had the largest year's business in the history of the great theatre. We closed its regular season last Saturday with two enormous audiences for Robin Hood and Prince Ananias, and during the closing week presented The New Boy, Lewis Morrison, John Drew, and Roland Reed. We shall open the night of May 29 for Della Fox's Opera company, and after that local rentals of graduations of schools, academies, colleges, etc. The season next year will be larger than this, as the best stars and companies are looking fast."

FRANK MURRAY: "When I started to book the tour of Gladys Wallis for next season, I had no idea that I should be able to secure the cream of the cities and the cream of the time. It was a revelation to me, for Miss Wallis is a new star and comparatively an unknown quantity. But I see I was mistaken, and that the managers are quite alive to the fact that Gladys Wallis is one of the cleverest comedienne on the stage to-day."

GOSSIP.



Above is a picture of Nellie Reed, a young actress whose work during the past few seasons under the management of Jacob Litt, and in Hands Across the Sea, and Edwin Milton Royle's play, Friends, has won her distinction. Miss Reed will be the leading woman in a company organized by E. D. Lyons, to play during the Summer at Halifax and Quebec. She will play Gervaise in Emile Zola's celebrated L'Assomoir, the English version of which is called Drink. Mr. Lyons will appear as Coupeau. Henry Jewett, Verner Clarges, Alf. Fisher, and Alice Leigh will be of the company. The above picture of Miss Reed is by Falk.

Lilla Linden, while riding recently at Bowman's bicycle academy, was struck by a rider, who, contrary to the rules, was going in an opposite direction, and fell, sustaining a sprained ankle. Miss Linden has sued the proprietor of the academy for \$1,000 damages.

Brenton Thorpe has closed his season with Rose Coghlan. He sailed for Europe on last Saturday on the Manitoa.

Louise Montague is visiting friends in Chicago.

Stewart W. Murray, who played the part of Guildenstern in the production of Hamlet with James O'Neill in the title-role for the benefit of John H. Meech in Buffalo, on May 23, has relinquished the part of Hank Simons in The Human Race, produced in Buffalo last night, as he found it wholly out of his line.

Max Hirschfeld has been all this season with the Pauline Hall Opera company, wrote the music for Dorcas, which has been successfully played by that organization. Manager McLellan has contracted with Mr. Hirschfeld to write the music for another piece which Miss Hall will do in the near future. He will also write new numbers for Dorcas, which Miss Hall will use again next season. Mr. Hirschfeld is at present musical director of the Castle Square Theatre, Boston, and is busily engaged with the Summer operas at that house. He is also writing the music for an opera, the book for which is by J. J. Jaxon. This will be produced at the Castle Square.

W. A. Whitecar and Laura Almosnino, through Colonel J. F. Milliken, have commenced an action against A. V. Pearson to recover \$249 for an alleged breach of contract.

Minnie De Haven, who has been with the Mora-Williams company this season, will star next season under the management of Eugene Rook. Miss De Haven will spend the Summer at Cuba, N. Y.

Hattie Russell has been engaged to play leading business with Marie Wainwright next season. She will spend the Summer at Long Branch. Miss Russell is with Rose Coghlan last season.

A CHAT WITH COURTENAY THORPE.



"I have no wish to become identified with 'unpleasant' roles," said Courtenay Thorpe to a MIRROR man the other day.

"It has happened that such parts have been thrown in my way and I have been able to play them. I assure you I have no intention to make a specialty of characters like Oswald in Ghosts or the title role in The Opium Eater. A gentleman who is kind enough to say he admires my acting prevailed upon his wife to see my performance of Ghosts, and the good lady was very much shocked. 'I fully agree with you,' she said, 'as to his ability as an actor, but I never want to see one of his performances again. It is too harrowing.' I suppose this should have pleased me, but it didn't. I don't want to appear in plays that are harrowing."

"The Story of a Sin, with which next season I shall make my first starring tour, is my own dramatization of Helen Mather's novel of the same name. It is not a harrowing play, nor even a problem play. It is a strong modern drama. The sin in question is the seduction of a young girl, and the play shows how the consequences fall upon every member of the family. I began to dramatize the story ten years ago, and after much labor managed to make out of it a play in fifteen acts. This I thought rather long, and after another three years' work was able to reduce the piece to seven acts. Even this struck me as being too much of a good thing, and after a final effort the MS. was condensed to the present four acts."

"Besides The Story of a Sin I shall have in my repertoire Ghosts, for which there has been a great demand and several one-act pieces with which I shall make a triple bill. The one-act plays include The Light That Failed, my own dramatization: Dorothy's Lovers, by Amos Tyrrell, and Reading a Tragedy, written originally for Selena Dolaro by Lord Dunsany."

"My company is not yet quite complete but I may say now that it will include Carolyn Kenyon, who was so successful in The Opium Eater, and, of course, Ida Jeffreys-Goodfriend. I shall endeavor to gather around me a little stock company having the same love for work, the same harmony, the same esprit de corps that characterized poor Rosina Vokes' company."

"Charles Hannan, the author of The Opium Eater, and whom I consider one of the cleverest and original of the younger English dramatists, has offered to write me a play. He was particularly pleased with the reports he heard concerning the New York production of his Opium Eater. My own ambition, naturally, is to play Hamlet, and it is quite possible that some day I may do it. I appeared as the Danish Prince several years ago in England, and Clement Scott was good enough to say I did well."

"The Story of a Sin was produced at a trial performance for the first time at Bridgeport last Friday night, under the title of As Ye Sow, the temporary change of name being made for copyright purposes. The play achieved a distinctive success, curtain-calls following the close of each act. The story of the play is described as absorbingly interesting, and borders closely on the line of tragedy. The Herald had the following despatch in regard to it: 'The story of the play, which deals with the retribution which follows man as well as woman for offences against the laws of society, is coherent, logical, and intensely interesting. The construction of the play is powerful, and the language is direct and concise. Mr. Thorpe gave a strong impersonation of Mr. Eyre, and Mrs. Ida Jeffreys-Goodfriend was effective in the emotional role of Hester Clarke.'"

The excellent portrait of Mr. Thorpe, which heads this article, was engraved from a photograph by Thors.

DEER PARK,

On the Crest of the Alleghenies.

To those contemplating a trip to the mountains in search of health and pleasure, Deer Park on the crest of the Allegheny Mountains, 3,000 feet above the sea-level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, and the most picturesque scenery in the Allegheny range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of its guests.

The surrounding grounds, as well as the hotel, are lighted with electricity. Six miles distant, on the same mountain summit, is Oakland, the twin resort of Deer Park, and equally as well equipped for the entertainment and accommodations of its patrons. Both hotels are upon the main line of the Baltimore and Ohio Railroad, have the advantages of its splendid Vestibuled Limited Express trains between the East and West. Season excursion tickets, good for return passage until October 31, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country. One-way tickets, reading from St. Louis, Louisville, Cincinnati, Columbus, Chicago, and any point on the B. and O. system to Washington, Baltimore, Philadelphia or New York, or vice versa, are good to stop off at either Deer Park, Mountain Lake Park or Oakland, and the time limit will be extended by agents at either resort upon application, to cover the period of the holder's visit.

The season at these popular resorts commences June 22.

For full information as to hotel rates, rooms, etc., address George D. DeShields, Manager, Deer Park, or Oakland, Garrett County, Md.

TELEGRAPHIC NEWS

CHICAGO.

Chronicle of the Closing Season in the Big Western Town—Hall's Lively Chat.

[Special to The Mirror.]

CHICAGO, May 27. Our weather is warming up again and the man who plucked a straw hat before it was ripe is gradually regaining confidence in himself. It is not too hot to affect the show shops, however, and the business, as a rule, is very good.

Rehearsals of Little Robinson Crusoe, the new Foy burlesque, are progressing daily at the Schiller, where it is to be produced on June 8. Foy, Frank White, Marie Dressler, Adele Farrington, Murphy and Turner, and Babette Rodney are to be in the cast. The little Bowles is old enough to permit Mrs. Bowles, otherwise the beautiful Rodney, to return to the burlesque stage, from which she has been missed.

Foy always insists upon a fairy in the spectacles he figures in, and Harry W. Smith was directed to "write in" a fairy. Foy likes to chew her wings and do foolish things with her wand. Manager Bowles wanted a good fairy and he engaged a sister of Julia Marlowe, principally because of her fine voice and her intelligent reading of lines. When the part came on it was found to be a pantomime part, with not a line to speak.

Miss Davenport's splendid production of Gismonda is filling the Columbia, and remains two weeks more, after which the theatre will be closed until the latter part of June, when The Mimic World comes for a run. The house's regular season will open in August with Frohman's Empire company, and Bernhardt, Lillian Russell, May Irwin, and other famous stars will be seen there, as well as Sir Henry Irving. Regards to Wilton Lackaye.

It is possible that Frank Perley will handle the Bostonians next season. They couldn't get a better man. Frank left for the East last week.

Minnie Renwood has made a hit in her barefooted Trilby dance in A Black Sheep at the Grand, where the Hoyt play continues to do well. It is here for several weeks more. Miss Renwood wears diamond rings on her toes in this dance. This beats Dixie's thumb-ring idea, to my mind.

Robert W. Patterson, managing editor of the Tribune, has a happy faculty of engaging good men, and he has demonstrated this by securing the services of Barrett Eastman, dramatic critic of the Evening Journal, who was formerly with the Post. Mr. Eastman will "do" the dramatic on the Tribune, our old friend, "Teddy" McPhelin, taking charge of the literary department. The change takes place to-night, and Mr. Eastman is certain to make a good record.

The Cotton King has caught on at McKivier's, and the Brady-Vane production bids fair to run along most prosperously for some weeks.

Harry Hamlin, of the Grand, writes to his brother Fred, who is now "the whole thing" at the theatre, that he is enjoying himself hugely in London. The Prince of Wales is arranging a football game for him.

Aladdin, Jr., has been filling the Chicago Opera House since its return, and will be kept on until it shows a falling off. Then Ali Baba will be revived. All of the old favorites have been well received, especially Henry Norman, who is by far the most finished burlesque artist that Manager Henderson has ever had under engagement. Vesta Tilley comes on to join the company next week for a fortnight (I believe fortnight is properly English).

Tartie Frighting is the startled-doe name of a sourette that I have from the Pacific coast; but she will get heavily over it if she remains in Frisco long enough.

At Hooley's The Birth of Venus has certainly caught on. Julian Mitchell has been engaged to re-arrange and stage it, with Mr. Hoyt's permission, and he is sure to develop all of its possibilities. Next week Manager Powers brings back The Gaiety Girl.

Charles H. Hoyt, who has been heretofore, stops over to attend the Forty Club's last dinner of the season at the Wellington to-morrow afternoon. Among the other club guests are Melbourne McDowell, Aubrey Stuchaut, R. E. Graham, Henry Norman, Theodore Roberts, Julian Mitchell, and Joseph Frank.

Pete Dalley opened at the Haymarket last night, in The Country Sport, to a great house. This is the last week of the Haymarket's season and the house will be closed until Fall.

The Two Orphans is at the Alhambra this week, and The Smugglers at the Academy of Music.

Lola Yvri, one of my favorite new friends, appears at Hooley's this week in The Birth of Venus.

Howard Kyle passed through here last week from Salt Lake City, where he and Victory Bateman have been playing a twenty weeks' stock engagement in Moths, Caprice and other successful plays. Mr. Kyle will probably go with Madame Modjeska next season.

Gerald Griffin left Saturday night with William Morris' company, which had an excellent week in The Lost Paradise at the Alhambra.

George Fair has had a fine business at the Masonic Temple roof-garden with William Cameron and a good vaudeville show. He underlines Wood and Sheppard, and has Ne lie Gauthery booked.

The same wonderful business is being enjoyed by the continuous show at Hopkins'. This week he has John Kernell, Al. Filson and Lee Errol, Bernard Dyllan, and Van the Virginian by the stock company. The place is packed nightly.

Frank Hall's continuous show at the Casino is also doing a great business. This week he is offering a big bill.

At the Madison Street Opera House Sam T. Jack's Adam and Eve and the living pictures are the features, with the Lilly Clay and May Uncle companies, and there are good variety shows at the Park and Olympic.

I suppose you had a great time in New York last Friday, with the celebration of Queen Victoria's birthday by Swedish Lafayette, S. M. Her Kent, and the other English actors in your midst.

Little Robinson Crusoe will be a sort of a Chicago production. The costumes have been designed by W. W. Denlow, one of the best of Chicago artists; Moses will do the scenery. Gus Luders some of the music and W. H. Lytell, "the Halifax pet," will run the stage.

Mrs. John McWade, mother of John E. McWade, the well-known baritone, died here last week. She was quite old and a native of Scotland. Her funeral was largely attended, Will J. Davis and other professionals being there.

I met Tom Seabrooke here the other night and he looked well, very well. He talked rationally, too, until he asked me to send his regards to Will McConnell. He remained with us but a few days. (I wish I might say the same of McConnell). "Biff" HALL.

WASHINGTON.

Summer Season at the New National—Pink Dominoes at the Grand—Notes.

[Special to The Mirror.]

WASHINGTON, May 27. The New National Theatre is crowded to-night to welcome the opening of the third season of comedy by the Summer stock company. The success was so great that the orchestra for the first time in many years was placed behind the scenes and the orchestra space sold. The company were individually applauded. Manager W. H. Rapley has retained all the favorites of former seasons, and in the new comers has made selections that meet with the heartiest approval. The bill is Nita's First, preceded by the curtain-raiser, A Love Game, both pieces being charmingly acted. This season's company is full comprise Charles Cote, Charles Bower, Charles Mackay, Joseph Wheelock, Jr., Alfred Hudson, Percy Brooke, Percy Winter, Lillian Lawrence, Mary Sanders, Frances Stevens, Fanny Addison-Pitt, Margaret Dibbon, and Helena Chambers. The season is for ten weeks. The New York Lyceum Theatre company closed the regular season with Saturday night performance of The Wife after a week of good business.

The Gaiety was one of the strongest bills yet given by the Frederick Bond Concert company at the Grand Opera House, and the company in the interpretation was seen to special advantage. Mr. Bond added to his list of successes in his portrayal of the old boatman. To-night's offering for the fifth week is James Albery's Pink Dominoes. The cast is notably good, Mr. Bond making another hit as Greythorne. Blanche Walsh has been engaged as leading lady of this company, and will make her appearance next week.

The season at the Academy of Music came to a close Saturday night with the Hinrichs Grand Opera company in a double bill, Il Pagliacci and Trovatore. The house was packed with an enthusiastic audience. Every seat in the house including the gallery was reserved. Giuseppe Del Puente joined the company on

this occasion, taking the place of G. Campanari. Except on a few minor occasions this house will remain dark until the next regular season.

John P. Smith's Big Uncle Tom's Cabin company crowds Butler's Theatre, giving a presentation of this time-worn drama. True Irish Hearts, closed a fairly good week.

The Theatre is tested to its utmost to-night, the occasion being the testimonial benefit to the well-liked manager, "Hughy" Kernan.

Washington Lodge of Elks and friends numbering 1,500 took an outing at picturesque River View Friday night. They were the guests of Mayor Grant Parish.

JOHN T. WARREN.

BOSTON.

The Sphinx Produced by Harry Askin—The Black Hussar Revived—Benton's Gossip.

[Special to The Mirror.]

BOSTON, May 27. Back swings the pendulum, and at a time when it seemed that Boston's theatrical season had closed, the dark houses reopen their doors, and all but one have a holiday attraction this week.

At the Tremont, Harry Askin's company produced The Sphinx, a new comic opera by William Maynard Browne and L. S. Thompson, before a big house, in which Harvard and society were equally represented. The cast: Hathor, Marie Millard; Professor P. Papyrus, A. M. Ph. D., Edwin Stevens; Pitecha, Mrs. Laura Joyce Bell; Neperkera, J. Aldrich Libbey; Shafra, Christie McDonald; This, Walter Allen; Eratothenes, A. L. Kingsley; Mr. Pimmins, Tallmadge Baldwin; Amasis, Nannie Morse; Iam, James F. Woods; Piteley Pitejoy, Minnie Davison; Fanny Rameses, Sadie Lovejoy.

The story is certainly novel, and, briefly, is as follows: Prof. P. Papyrus, traveling in Egypt, runs across a ladies' seminary, the pupils of which are just about to elope with a tribe of Bedouins, and are en route to the Sphinx, from whom each couple must receive a riddle and answer it correctly ere they can be married.

Papyrus wants to go, too, but they will not allow it till his vallet, one Pimmins, tells him that he has a book called "Happy Evenings at Home or 1,000 Comedies and Dramas With Correct Answers." So Papyrus offers his aid in solving the riddles, relying on the book, and is allowed to go along.

On arriving at the Sphinx the couples receive their riddles from Hathor, the embodied spirit of the Sphinx, and give them to Pimmins to solve. Then, of course, she falls in love with Papyrus. But to marry she must undergo a terrible test. She must ask the object of her love a riddle never asked before, and he must answer it in a minute or she will turn to dust and be blown across the desert. She hesitates to take this chance, but finally does so, and Papyrus tries to answer it. However, Pimmins and his mysterious book have, in the meanwhile, been abducted by a villain whose object it is to cause Hathor's death, as she holds a mortgage on the mummies of his ancestors, and try as he may, Papyrus cannot answer the riddle. The minute elapses and he gives it up, when all expect him to be blown down in dust to the winds. But nothing of the sort happens, for Papyrus has unconsciously answered the riddle and all turns out well.

The second act shows a colossal figure of the great sphinx with the pyramids and desert in the distance, in the moonlight. In the bosom of the sphinx is a temple, out of which Hathor, her embodied spirit, comes. By a mechanical device, she appears suddenly, and seems to float in the air. This is one of the novel effects to add to the attractiveness of the really bright book and melodious music.

The theatre is attractively arranged for the Summer. The cast proved one of unusual strength and particularly fitted for bringing out the opera, which is without exception one of the best seen here for a long time. It is witty and original. Marie Millard has a particularly cordial reception and sang delightfully and acted gracefully. Laura Joyce Bell added another to her list of successes, and gave a droll part deliciously. Edwin Stevens did clever work as the comedian, and J. Aldrich Libbey's songs were encored. The chorus is extremely good, and judging from to-night's reception the piece could run all Summer.

At the Castle Square Edward E. Rose has placed The Black Hussar on the stage in spectacular style, and the production rivaled in attractiveness that of the old McNeill company. While stronger casts have been seen here in live performances have caught the fancy of the Hub, and business has been extremely good.

Joe Ott opened an engagement at the Park to-night in The Star Gazer. The opening house was large, as the performance was a benefit to James A. Blake, the popular business manager.

Little Lord Fauntleroy was revived to big business at the Bowdoin Square to-night with Annie Clarke as Minna. Little Annie, who is a laugh, was the Lord, and Gertrude Mansfield, daughter of George E. Mansfield, of the Grand Opera House, made a hit as Dick.

William Barry opened a return engagement at the Grand Opera House to-night to big business.

Henry B. Harris re-opened the Columbia to-night to give the first presentation on any stage of McSorley's Comedy, a comedy by W. H. McCar.

There are two sisters who, as twins, bear such a striking resemblance to each other that it is impossible to tell which is which. One of them is married to an undertaker, Tim Toolan, and lives in South Boston, while the other has but recently come to this country and is a servant girl in the Back Bay. The married girl is in search of the other one, knowing that she has arrived in Boston, but at the opening of the piece, and for some time in the play, is not able to discover her. McSorley, however, who deals in horses, is paying his attention to her, and having incurred the ill-will of Toolan by selling him a bad horse, gets still more into ill-favor because Toolan, seeing McSorley with the servant girl, thinks that he is courting his wife; on the other hand, McSorley, seeing Toolan and his wife together, is equally jealous. The complications growing out of this situation of affairs make the comedy highly amusing. John L. Sullivan gave a sparring exhibition in the course of the play.

This is the last week of the season at the Hollis Street, where 1895 has drawn big houses.

Trilby will run at least two weeks more at the Boston. Mabel Amter and J. M. Colville have made strong personal hits.

Continuous vaudeville attracts at Keith's New Theatre.

Gus White, the new manager of the Palace, has arranged a capital burlesque show there this week.

The Summer season at the Lyceum opens this week.

Jay Hunt in The Streets of New York concludes the season at the Grand Museum.

Billee Trilby is the burlesque at the Howard Athenaeum.

At last it has been settled what will become of the Columbia for next season. The lease has been sold and on July 1 the house will be transferred from Rich and Harris to R. M. Gulick and Davis and Keogh.

Viola B. Miles, a clever Boston actress, made a marked hit in Hands Across the Sea, which was given at the Park last Thursday for Samuel J. Henshaw's benefit. The testimonial was an emphatic and deserved success.

Edward H. Crosby, dramatic editor of the Post, and his wife, have sailed for Europe to make a comparative study of the English and French drama of the day. Mr. Crosby has been asked to execute a number of dramatic commissions, purchases, etc., for several Boston managers and agents. He will visit Scotland, England, France, Germany, and Switzerland before returning.

Marie Burroughs has remained in Boston to finish up the business of her recently concluded season. She will soon sail for Europe with her New York cousins. In London she will listen to the reading of some plays by Pinero, Grunty and others. Then she will go to Paris and the French seaside resorts. Her plans for next year have not been perfected. Louis Massen has also been stopping in town and he will go to Manchester-by-the-Sea for a week at the country home of John B. Schoeffel and Agnes Booth. A well-known American writer is finishing a play for Miss Burroughs based on an idea furnished by her.

Duncan B. Harrison's suit against Frank E. Moran was settled on Saturday when the full bench of the Supreme Court overruled Moran's exceptions. Harrison sued to recover from Moran the deposit placed in Moran's hands with John L. Sullivan, who was at that time Harrison's partner in the theatrical business.

Frederick Miller has been in consultation with several managers relative to producing Nancy Lee, his new opera, in this city this Summer, but no arrangements have been made.

Although William Seymour will reside at Duxbury this Summer, he will pass his days at the Tremont. He will supervise productions at several watering places. A movement has been set on foot to raise a fund for a suitable monument for Harry McGillicuddy, the late business manager at the Boston. The fund now amounts to nearly \$500.

Madame Réjane's company went to Montreal yesterday

and will close their tour there, returning to New York to sail for home. Madame Réjane will make an extensive tour of this country next season.

The Strollers, New York's well dramatic club, composed of Columbia College boys, is coming to Boston to play Mother-in-Law at the Bijou Opera House to-morrow night for the benefit of the Kindergarten for the Blind.

There has been some talk about having T. A. Crabtree engage Richard Golden for the leading comedy role in his production of Gentleman Joe next season.

By the way, while E. E. Rice was in Boston last week the fact came out that he had engaged Fay Templeton for the leading part in his production of Excelsior, Jr., next season.

Mr. and Mrs. Aug. Currier (Marie Burrows), Grace Atwell, and Mr. and Mrs. A. W. Cooper (Isabelle Evenson) were seen at one of Madame Réjane's performances. Three Museum favorites in one audience was quite unusual.

William Barry and his daughter, Lydia, will sail for Europe soon. During the trip he will listen to a play by John Burke, M. P.

Burnah will be given a great production at the Boston next September. Eugene Tompkins and Lawrence McCarthy are planning for it already.

Charles A. Metcalf has resigned as press agent of the Hollis Street and Columbia, and next season he will be with Rich and Harris' Widow Jones company. He will summer at Nantucket.

Richard Harlow will not be Isabella in 1895 after this week and Mark Smith will play the part during the Summer season at Manhattan Beach. Mr. Harlow aspires to be a legitimate comedian, it is said.

JAN B. BENTON.

PITTSBURGH.

Production of The Red Queen—R. M. Gulick and Company Secure the Columbia.

[Special to The Mirror.]

PITTSBURGH, May 27. The Red Queen was given its initial performance at the Bijou Theatre to-night to a crowded house, and judging from the liberal applause bestowed it made a hit.

The melodrama is in four acts, and was presented by the following cast: Adelaide Fitz Allen, Kate Tomcay, Mamie Kearns, Marie Johnson, George A. D. Johnston, Jacques Martin, W. H. Turner, and W. J. Magee.

According to the story Robert Nelson is the founder of a cooperative colony called Eureka. Paul Coudert, the director of the settlement, is a confirmed Anarchist. At the instance of Madeline Warden, the Red Queen, Coudert purchases a controlling stock in the undertaking to give the Anarchists a controlling interest. The Red Queen encourages Alexander Wilson, capitalist, to fall in love with her, to secure the balance of the stock. After the trust, thus formed, gets entire possession of the town, the wages of the millmen are reduced, and poverty quickly follows. The men are incited to deeds of violence by Stephona.

Paul Coudert marries Jennie Nelson, the daughter of Robert Nelson, and makes her keep the marriage a secret, as he is really in love with the Red Queen. He is jealous of Wilson, and conspires for his destruction.

After meeting her husband with the Red Queen Jennie tells her father of her marriage. Paul renounces her. Madeline, in the meantime has discovered that Paul and James Arkill, prominent anarchists, have arranged to control all the stock of the trust, and she betrays them to their comrades. They are condemned to die.

At the last moment she saves Paul. Madeline induces Wilson to bequeath her a large fortune at his death. Owing to his tyranny toward the workmen Wilson is shot. Paul is stabbed to death by Madeline through jealousy. John Strong is suspected of killing Coudert, but Madeline's dying confession acquits him. The various acts abound in startling situations and striking scenic effects.

The Bijou will close for the season at the termination of the present engagement in August with Thatcher and Johnson's Twentieth Century Minstrels.

At the Academy of Music the Alhambra London Entertainers opened to a good house. The regular season closes this week.

R. M. Gulick and Company, of the Bijou, have added the Columbia Theatre, of Boston, to their chain. The managers will be R. M. Gulick, H. M. Bennett, and Davis and Keogh. Possession commences July 1, and the house will be opened Aug. 28. The house will be run on the popular-price plan.

E. J. DONNELLY.

ST. LOUIS.

Opening of the Union Trust Roof-Garden—Other Vaudeville Bills.

[Special to The Mirror.]

ST. LOUIS, May 27. The Union Trust Roof-Garden and Casino, very much improved since last season, commenced its season to-night before a very large audience.

The principal star was Melie Anthony, who made such a success in New York. The other vaudeville artists were De Laur and Debrimont, the Midgley, the Rackets, Solo Sunetaro, the famous McDonough Trio, Kitty Clayton, and Jennie Robey. From 2 to 5 every afternoon there will be music in the cafe by the Mandolin Sextette under the direction of R. F. Sellers, and in the evening there will be an orchestra of selected artists from the Grand and Hagan under the direction of Maurice Seyer.

Terrace Park began its second week last night before a large audience with a strong vaudeville show, consisting of the following artists: Sapphira, Howard and Blake, The Ravens, Ilee, Berk and Randall, The Voujeres, Melville, Mabelle, the American Serenaders, and Mlle. Helvetia.

The continuous performance at Havlin's Theatre caught on last week, and this week, commencing at yesterday's matinee, the stock company presented Blood Money before a fine audience. An entire change of vaudeville artists was made.

Rehearsals for the Beggar Student for the opening of Manager McNeary's Urrig's Cave commenced last week. The season opens next Sunday evening. The company will be composed of the following artists: Ada Palmer-Walker, Tom Hanlon, Minnie Bridges, Gertie Gudge, Jerry Sykes, William Steigers, George Palmer, George Lyndall, Frank Deshon, and George Kinkie.

Suburban Park, the new stage-manager, will be thrown open to the public next Sunday.

The vaudeville entertainment will be presented under the personal direction of Sam W. Gumpertz, while the booking of the attractions will be looked after by Colonel J. D. Hopkins, of Hopkins' Pope's Theatre.

W. C. HOWLAND.

PHILADELPHIA.

Edward Harrigan in The Major—Captain Swift at the Girard—Other Attractions.

[Special to The Mirror.]

PHILADELPHIA, May 27. Edward Harrigan is presenting The Major at the Chestnut Street Opera House this evening. His Major Gilfeather is one of his best roles. Other favorites in the company are John Wild, Joseph Sparks, Harry Fisher, Annie Veamans, Hattie Moore, and Emma Pollock.

Captain Swift is the attraction for the last week of the season at the Girard Avenue Theatre. E. M. Holland, who was in the original cast when the play was first presented in this country, is cast as Mr. Gardiner of Australia. Joseph Holland plays the part of Captain Swift, and Emily Krigl has been specially engaged for the role of Mrs. Seabrook.

An entertaining vaudeville bill is being presented at the Bijou this week. The house is to remain open all Summer.

The Bostonians are in the second and last week of their engagement at the Broad, presenting the perennially popular Robin Hood.

Amy Lee, Frank Doane and P. Aug. Anderson may be seen in Pawn Ticket 210 at the People's this week.

Gilmore's Auditorium will close a prosperous season on Saturday night, the final attraction being Montague and West's Comedy Stars.

The Mico Extravaganza and Vaudeville company continue as the attraction at the Lyceum this week.

The milk-go-round in a great success at the Star.

A Milk White Flag is in its second week at the Chestnut Street Theatre, where crowded houses have been the rule.

The revival of The Little Tycoon at the Broad Street Theatre is due on June 3. The libretto has been rewritten and is said to abound in humor of current interest. The cast includes Digby Bell as General Eckerbocker, Katharine Linyard as Violet, Gladys Wallis as Dolly, Will M. Armstrong as Alvin Barry, and Robert Dunbar as Rufus Ready.

Pink Dominoes is the current bill at Forepaugh's. This is the final week of the season at this house.

Richard Stahl has added various new musical selections to the performance of A Milk White Flag at the Chestnut Street Theatre.

The National Theatre closed its season last Saturday.

CINCINNATI.

Close of the Season—Out-Door Resorts Flourishing—Havlin's and Robinson's Leased.

[Special to The Mirror.]

CINCINNATI, May 27. With the conclusion of the Dely and Kendal engagements at the Walnut and Grand respectively last Saturday night the theatrical season for 1894-5 came to an end. All of our eight theatres are now closed for the season, the treasurer and other attaches have accepted new positions for the Summer, and the managers will enjoy a well-earned rest.

Kohl and Middleton continue their museum a few weeks longer and this week have a cake walk and "living silver pictures," the latter attractions being a new version of bronze statuary.

The closing of the regular theatres is the signal for the opening of the out-door resorts and these are now in full bloom. The Ludlow Lagoon, The Zoo, Coney Island and Wooddale Island Park are all receiving a large patronage.

There will be a change in the management of Havlin's and Robinson's next year. The former has been leased to W. W. Freeman, of Columbus, O., and he intends to make some material alterations in the house. The Robinsons have leased their house for four years to John Cummings, of Boston, and John F. Scott, of the American Cab Company. The new leases propose to increase the prices of admission and to play a higher grade of attractions.

The Story of the Reformation was given by amateurs Thursday and Friday nights under the auspices of one of the Lutheran churches. Judge M. F. Wilson and George W. Hengst carried off the honors of the evening.

WILLIAM SIMPSON.

CLEVELAND.

Ada Rehan at the Euclid—Boccaccio at the Lyceum—Gossip.

[Special to The Mirror.]

CLEVELAND, May 27. The Euclid Avenue Opera House has a splendid audience to-night to greet Ada Rehan and a fine company presenting The Last Word. Both play and company were enthusiastically received. The repertoire for the week is The Honey-moon, Two Gentlemen of Verona, The Railroad of Life, The Taming of the Shrew and Nancy and Co. Next week, for three nights, the Passing Show.

Boccaccio is the opera presented by The American Comic Opera company to-night at the Lyceum. Jeannie Winston as Boccaccio, Harry Brown in the role of the Cooper, and Annie Myers as his wife, all made hits. Next week, Heart and Hand.

The testimonial benefit to Charles H. Henshaw was an unqualified success, showing the appreciation in which he is held by his friends.

J. K. Murray made a flying trip last Friday to look after his interests here, returning to New York that evening.

WILLIAM CRATON.

AN INDEPENDENT EXCHANGE.

It has been demonstrated by W. A. McConnell that an independent clearing-house or exchange will henceforth be one of the reliable institutions of the theatrical business. Mr. McConnell, who has been an originator all his life, was the first to discover that a theatrical exchange could stand on its own foundation without enterprises of its own to boost, at the expense of his clients. He has no particular interest in any one theatre or chain of theatres, and is not in the slightest degree interested in any traveling combination. Several times this season he has refused a percentage in the earnings of certain attractions in return for booking a route.

"I wouldn't own a spear in your comic opera," said Mr. McConnell to a prominent manager yesterday. "I represent the theatres only, and it is from them that this establishment has obtained its success. If I should become interested in road attractions, then McConnell's Theatrical Exchange would be deprived of its greatest virtue—INDEPENDENCE."

THE DEFAULTER.

Lincoln J. Carter is making extensive preparations for next season. "This season turned out a winner," he says, "not so great as in former years, but still a good twelve-flat apartment building in Chicago to the good." The Past Mail, played by two companies, is about to enter upon its sixth consecutive year. There is probably no record of a continuous double run of any play under single management that beats this. Mr. Carter announces a new play called The Defaulter, for next season, and as his previous productions have been makers of money for every one concerned managers will do well to book the novelty at once. Mr. Carter has been steadily successful. He never plunges, but he knows what the general public wants, knows to present it to them, and knows how long they will accept it. In each new production he mounts higher in the scale of merit.

MY WIFE'S FRIEND.

William C. Andrews will appear next season in the three-act comedy, entitled My Wife's Friend. Formerly Mr. Andrews was a member of R. and Reed's company, having been with that star for nine years. Mr. Andrews has secured an excellent company, and Edwin R. Stoughton, who is associated with him in this enterprise, will direct the forthcoming tour.

OBITUARY.

W. H. Outbank, for twenty-nine years chief usher at the Boston Theatre, died on Saturday after a long illness at his home in Somerville, aged sixty-nine years. He was a great favorite with theatregoers.

Allen R. Mackenzie, scenic artist, of Utica, N. Y., died on May 22 in St. Louis, Mo. Mr. Mackenzie was born in Scotland, and came to this country at the age of fourteen. He was in his sixty-seventh year at the time of his death. There is scarcely a theatre in Central New York that does not contain some example of his scenic work.

Franz von Suppe, the composer, died at his home near Vienna last Tuesday. Among his best-known works are Patritza, Boccaccio, Light Cavalry, and The Beautiful Galatea. He was seventy-nine years old. Von Suppe was known as "the German Offenbach." Of Belgian descent, he was born on board a ship near Spalato on April 18, 1828, of Belgian parentage. His baptismal name Francesco Eschschle Emmerichs Cavaliere Suppe Demelli, but he early discarded all of this but that by

MATTERS OF FACT.

James K. Collier has resigned as manager of the Wilmington, N. C., Opera House.

Madame Nordica sailed for Europe on Saturday on the *Etruria*.

Clay M. Greene is going to make a new adaptation of Fanchon for Gladys Wallis, and will begin work on it at once. The new piece will be in four acts instead of five. It has not been decided as yet whether it will be called Fanchon, The Cricket, or by the original title of George Sand's story, La Petite Fédette. It will be produced with new scenery and costumes.

Charles Pratt has taken offices at the American Theatrical Exchange.

Louise Beaudet and her sister sailed for England on Saturday by the *New York*.

Large numbers of professionals are going to Europe by the Atlantic Transport Line, whose comfort, safety and reasonable charges naturally attract their patronage.

Samuel Freedman, who this season filled the position of advance representative for Herrmann, may be addressed in care of this office. Mr. Freedman has been connected with the best attractions. He was last season acting-manager for Manola-Mason.

Guy Lindsey has successfully played the following roles with the Ward-James company the past season: Hotspur in Henry IV., Paolo in Francesca da Rimini, De Mauprat, and both Cassius and Mark Antony in Julius Caesar. Mr. Lindsey will be a member of Louis James' company next season.

James R. Adams, the clown and comedian, is a member of Ringling Brothers' Circus. This is Mr. Adams' first connection with a circus in ten years.

Louise Eising has resigned as the prima donna of the Castle Square Opera company playing in Boston; Miss Eising is disengaged for the Summer and will accept good engagements.

Mrs. Augusta De Forrest will not continue with Alexander Salvini's company next season. She has just closed her fifth season with that star.

G. H. Rowe, of Dallas, Tex., claims to have a hit in his song, "Baby, Slumber On," which he will send to professionals on receipt of programme.

Walter Burridge offers new scenery for sale for \$300. He should be addressed at 718 Marquette Block, Chicago.

Paul Dresser, the popular comedian and song writer and composer, is back again with the firm of Hawley, Haviland and Company, music publishers, of 4 East Twentieth Street.

Private lessons are given in acting and stage business by Arthur Carter, who may be addressed care of this office.

Lafayette W. Seavey, the scenic artist, has opened a downtown office at the American Theatrical Exchange in Abbey's Theatre Building.

Katie Emmett will sell or let on royalty her successful play, *Killarney*. She will devote all her time next season to her new play, *An American Boy*, which is to have an elaborate production. Letters relative to the above should be addressed to Hubert Sackett, Miss Emmett's manager, care of American Theatrical Exchange.

John W. Isham, who was with Jack's Creoles for a number of seasons, has organized Isham's Octoroons, which will take to the road next season.

William E. Johns and wife, Elizabeth Bouton, have just closed their season with the Ward-James company, and are at liberty to consider offers for the Summer and next season. Mr. Johns intends to produce shortly a novel Chinese act entitled *A Modern Romeo and Juliet*, in which he made a decided success on the Pacific Coast. It has never been seen in the East.

Parties having claims against Lew Dockstadter or his wife, Lucia, are requested to file same with William E. Johns, 24 School Street, Boston, for adjustment.

Eric Pollock, who just closed with a Baggage Check, was credited with one of the hits of the piece the past season. The press were unanimous in praise of his work as Robin Steele. His methods for creating laughter are very original.

A leader is wanted to organize a brass band, to be composed of white boys from ten to eighteen years of age. Answers should be addressed C. A. A. B., care of this office.

Manager James McNelis, of the Hastings Opera House, Hastings, Pa., is looking for next season. Hastings is a good show town, having 25,000 people to draw from.

Walter Woods can be engaged for genteel or character heavies. Mr. Woods has done some good work in this line of business.

J. P. Deuel has just closed an engagement of fifteen years as stage manager of the Chestnut Street Theatre, Philadelphia. Mr. Deuel had acted previously in a similar capacity at the Winter Garden for four years, Booth's Theatre for five years and at the Walnut Street Theatre, Philadelphia. This is a remarkable record. He can be engaged for next season.

Charles E. Blaney's *A Baggage Check* company has just closed a season of forty weeks, being one of the farce-comedy hits of the season. W. S. Butterfield is now looking for next season at 1237 Broadway.

Brenton Thorpe is disengaged for next season for boys and light comedy. He may be addressed until August care of Low's Exchange, London, Eng.

Rose Beckett, the dancing teacher, has invented a new and original dance which may be done by one or four persons.

Edith Sinclair, who has met with commendation for her work in 1892 the past two seasons, is at liberty. Her stage appearance, an excellent voice, and rare musical talent all combine to make her a feature for any attraction.

Edward Favor is at liberty for next season.

Jefferson Lloyd, last season played leads with The District Fair and this year with Augustus Pitou's *Across the Potomac*, is disengaged for next season, for leading or juvenile characters.

Blanche Booth De Bar, a niece of Edwin Booth, who retired from the stage a few years ago, will resume stage work. Miss De Bar, who is a competent actress, plays emotional or character roles. She may be addressed at 1129 East Lombard Street, Baltimore.

The Central City Show Print Company of Jackson, Mich., have entered into an arrangement with H. Quintus Brooks to represent them this Summer in New York. Mr. Brooks has taken an office in the Standard Theatre building, where he has on hand specimens of work furnished by this firm. The Central City Show Print not only guarantees the best, and most artistic work, but agrees to save money for all managers who will favor them with a trial order.

One of the principal hits in a Summer Blizzard the past season was made by W. H. Murphy, whose performance of the Actor in the comedy was said to have been an exceedingly amusing characterization.

Joseph Arthur will let on royalty his popular successes, *Blue Jeans* and *The Still Alarm*, for the coming season. Responsible parties only can secure the right to these plays.

Harry Pepper has removed his vocal studio to 37 West Forty-second Street, where he will be pleased to receive his pupils or those desirous of vocal instruction. He is a popular ballad singer, of which study he makes a specialty.

George Gale and Rene Trumbull are at liberty, having closed with *A Cork Man*.

Fitz and Webster's *A Breezy Time* company closed their fourth successful season recently. The play is a great favorite everywhere, return dates being sought for in most cases. The company will be strengthened for the fifth annual tour, which will be inaugurated early next season. There are still a few vacancies in the cast unfilled, and Fitz and Webster would like to hear from clever versatile people. Applications should only be made by letter to 44 West Twenty-eighth Street.

"When the Whistle Blows at Six," a new song, sung with much success on the road, has every element of becoming popular. It is by Carl G. Wheeler, of Amsterdam, N. Y., who will send it to professionals.

Joseph Holland, the clever light comedian, announces himself at liberty for next season. He may be addressed at the Girard Avenue Theatre, Philadelphia.

Max Miller, the German comedian with The Derby Winner until recently, is disengaged. Mr. Miller is a graceful dancer and a strong specialty artist.

Mr. and Mrs. Milt G. Barlow are at liberty for next season. Their address is Clover Cottage Farm, Long Hill, Conn.

Blanche Seymour, who has been taking dancing lessons of Eddie Collier the past season, is highly recommended by her instructor upon her ability and grace as a dancer.

AT THE AMERICAN.

At the American Theatrical Exchange the Summer rush has begun. Desks have been secured by J. J. Coleman, manager of The Special Delivery company, and Charles H. Pratt, manager of the Tavery Opera company. The stars and combinations who closed up time during the past week at the American Theatrical Exchange included: Augustus Pitou, manager Grand Opera House; M. B. Leavitt's attractions, Charles Yale's company, George Murray, Billy Van's Minstrels, George Primrose, of Primrose and West's Minstrels, C. A. Bradenburgh, manager People's Theatre, Philadelphia; Davis and Keogh's attractions, Lewis Morrison, Frank Perley, Manager Modjeska, E. H. Allen, manager Grand Opera House, Washington; Tunis F. Dean, of Harris, Britton and Dean, managers Academy of Music, Baltimore, Md.; M. H. Hudson, of Kansas City, manager of Costes' and the Grand Opera House; C. J. Whitney, Detroit; John Warren, manager Abbey, Schottel and Grant's attractions; Fred C. Whitney, manager Rob Roy and Whitney Opera company; Edwin Warner, manager Haulon's Supperba; and many others.

A FATTED CALF.

The success of *A Fatted Calf* was so great on its trial performance in Newark, Easter week last, that Eugene Robinson, its manager, has determined to put out several companies of merit in different sections of the country. He will start two companies on the road the latter part of August. The piece opens in New York the latter part of October for a run. Other companies with the same piece will be sent out later. The press unanimously bestowed upon *A Fatted Calf* the highest praise. Each company will carry a production, and each production will be as nearly perfect as the best stage management and good people can make it. William Gill, the author, is devoting his entire time to the supervision of all the companies. Eugene Robinson is filling time at his office, 14 West Twenty-seventh Street.

CRANE'S SUCCESSFUL SEASON.

William H. Crane will bring his engagement at the Fifth Avenue to a close on Saturday night. When he presented *His Wife's Father* it was with the intention of running it for six weeks, but its reception was such that he felt justified in prolonging its stay so that it will have remained eight weeks over its original time.

Mr. Crane's season has been a highly prosperous one, and during the forty weeks he has been playing he visited but a few cities, his engagements in this city alone covering twenty-five weeks.

Speaking of his plans Mr. Crane said yesterday that he was going to keep right on producing American plays. Among those who are at work on plays for him for next season are Paul Potter, Franklin Fyles and Martha Morton.

LETTERS TO THE EDITOR.

A CRITICISM ANSWERED.

SPRINGFIELD, Mass., May 24, 1895.

To the Editor of *The Dramatic Mirror*:—Sir,—Would you kindly allow space for an answer to the letter of Mrs. L. Winslow, of Boston? The lady seems to think it a pity "to pick a flaw with so good a thing as Paul Potter's dramatization of *Trilby*." Well, I hardly think she has.

In Act III, foyer scene, Svengali is not informed that Little Billee, Taffy and the Lard are in the audience of the supposed theatre. On the contrary, the information comes from Gecko as follows: "There is yet five minutes. But I have the Duke. What you call him, Zouzou?" And he tells me the 'trois angliches' are to be in the audience."

Svengali goes to the box overlooking the theatre—that is all right. The impulse of knowing where his enemy was to be no doubt carries him there. The above-quoted speech is an exact copy from the manuscript now in my possession.

Mrs. Winslow's ground is well taken, but in this case her hearing has no doubt deceived her. The above-quoted speech is an exact copy from the manuscript now in my possession.

MR. ROBINSON'S PRIOR CLAIM.

NEW YORK, May 22, 1895.

To the Editor of *The Dramatic Mirror*:—Sir,—To my great surprise I find an article in the columns of your valuable paper of this week's issue, entitled "A Theatrical Atlas," in which Samuel Freedman has protected a novel publication of his own invention, by getting a copyright on the same.

This invention is my own and not his. I had it copyrighted and fully protected in Washington in August, 1892, under the following title: "Eugene Robinson's Theatrical Route Map Guide and Instruction Book." I had over thirty of the maps burned in a fire on Hudson Street, this city, last January, or else my publication would have been on the market by this time. Now it won't be ready until next Spring.

I will bring you some of the maps which were finished over two years ago. I have explained my invention and publication to over five hundred managers and agents in this profession, who can bear me out in the above statement. I have been working on this invention for the past six years. Mr. Freedman no doubt has got his ideas from some one to whom I have explained and shown my maps. I have placed the matter in the hands of my attorneys, Messrs. Boothby and Warren, who will enjoy any infringement on my copyright and patent.

Yours truly, EUGENE ROBINSON.

[Received too late for classification.]

SAN FRANCISCO.

SAN FRANCISCO, May 20.

A crowded house greeted the Liopians at the Baldwin Sunday night. Humpty Dumpty Up to Date certainly gives plenty of latitude to display the aptness and versatility of these famous little people. Franz Ebert and Adolf Zink carried off the honors. The performance as a whole is extremely entertaining, although it seems a pity it cannot be presented in English. A prosperous engagement is assured.

Around the corner at the Columbia a good house saw Fawley's co. in Captain Swift. The production was all that could be desired in the way of scenic environment. Mrs. Fawley is improving wonderfully as a leading man. His Captain Swift was a natural piece of work, although a little too self-composed at times. Mr. Hudson Liston as Seabrook gave a careful reading, but was not sufficiently impressive. H. D. Blakemore made his initial bow as Harry Seabrook, but the part did not permit of much comedy which I believe is his forte. George Leslie as Mr. Gardner, and Charles King as Marshall, the butler, gave intelligent personations, especially the latter, who is creating favorable comment as a character actor. Of the ladies Jennie Kennard appeared for the first time. She is a beautiful woman and has ability, although in the character of Stella Darbisher she was too matter-of-fact in her emotional scenes. Phoebe McAllister did commendable work in the character of Mrs. Seabrook. Next week. All the Comforts of Home.

The Orpheum was packed in the doors to welcome the newcomers. The Brothers Rogers are two very amusing German comedians and were recalled several times. Richmond and Glenroy are brimful of jokes. M. Nizaris is a clever performer. Jules Levy, the cornetist, was the recipient of thunderous applause.

A Man Among Men, a highly sensational melodrama, was mounted at Morosco's for the first time here and was well acted by the efficient company. The explosion and the melting furnaces, seen in the third act, were very effective.

At the Tivoli was beautifully staged and fairly sung. A moderate house was entertained.

James Ward and Carrie Clark Ward are playing a repertoire of Irish drama at the Alcazar.

The bronzed statue at the Venetian Carnival attracted quite a large crowd.

H. P. TAYLOR, JR.

Married.

FRANZ-METZ.—John Franz and Wilhelmina N. Metz, in Albany, on May 21.

MACY-KNOWLES.—George Carlton Macy and Mabel Elizabeth Knowles, in Philadelphia, on May 20.

STANLEY-VON BUSKIRK.—Henry Stanley and Stella Von Buskirk, in New York, on May 20.

Died.

MACKENZIE.—Allen R. Mackenzie, in St. Louis, Mo., on May 22, in the sixty-seventh year of his age.

VON SUPPE.—Franz Von Suppe, at Vienna, on May 21, aged 79.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 20 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Addison, Grace
Atchison, Marie
Ackerman, Irene
Arthur, Rose
Angela, Miss
Arnold, Madeline
Auer, Lottie
Anson, Orient
Armstrong, Viola
Biff, May
Beck, Zelma
Bryton, Georgia
Briscoe, Lottie
Brown, Mrs. J. H.
Bradley, Leonard
Blackman, Miss E. R.
Black, Belle
Bertini, Nana
Brooks, Fannie
Branche, Ida
Booth, Hope
Burroughs, Marie
Brettonne, May
Byrne, Bessie
Brockenridge, May
Hunt, Edith
Rowers, Mrs. D. P.
Barrett, Lizzie C.
Bertram, Helen
Blackmer, Florence
Brown, Alice
Baker, Ella
Butler, Eva
Burke, Lillie
Campbell, Miss F.
Layton, Virginia
Clark, Frankie
Cornish, Sylvester
Carter, Nannie
Creighton, Bertha
Cleveland, Bessie
Case, Marion
Coleman, A.
Caraway, E.
Calahan, Mrs. E.
Curren, M.
Case, Florence
Chambers, Miss P.
Chase, Mrs. M. E.
Collins, Lottie C.
Clarke, M. Lee
Cushman, Sadie
Cline, June
Corner, Miss L.
Calders, Louise
Crawford, Adelaide
Clifton, C.
Cohen, Julie
Cavendish, Maud
Carleton, Calice
Davis, Bertha
De Mar, Estella
Devereaux, M.
Doine, Lottie
Dunbar, Maudie
Dyer, Miss B.
Danvers, Mrs. Chas.
Dymond, Dorine
Day, Josephine R.
Dawson, Lucy F.
Darling, Mrs. F. N.
Daly, Lizzie D.
Dougherty, Sidney
De Vera, Yvonne
Davenport, Eva
Ellison, Elaine
Edwards, Erome
Evans, Agnes
Erkine, Katharine
Evelyn, Pearl
Elbridge, Amber
French, Rose
French, Myria
Filkins, Grace

MEN.

Alexander, Hollis
Alabama, Co.
Akin, Harry
Ashley, Wm. W.
Abbott, Eddie
Atkinson, E. E.
Ambrose, Frank
Arbogast, Oscar
Abrams, E. J.
Adams, L. L.
Appleton, Geo. J.
Arnold, Edwin
Bryton, Frederic
Bates, Wm.
Brinkley, H. W.
Rankson, James
Bonta, D. A.
Beavers, Arthur
Bassett, Chas.
Broome, E. M.
Brooks, W. C.
Bainbridge, Clem't
Boyd, Archie
Bernard, Junius
Blanchard, Fred.
Blue Jeans Co.
Harney, Ariel
Brewer, Sidney
Bouchard, Ed.
Babcock, Theodore
B. and Co.
Bowers Girl Co.
Bisby, Mr.
Baldwin, Mr.
Bennington, Geo.
Bloom, E. L.
Berger, Fred.
Bernstein, Jeff.
Cresner, W. L.
Charters, Chas.
Coghlan, Chas.
Cooper, Jas.
Crosley, W. F.
Ford, L. W. M.
Canby, A. H.
Colman, F. G.
Crandall, Harry
Clark, Creston
Comstock, Alex.
Cawthorn, Herbert
Conroy and Fox
Cluette, Jules
Canfield, W. F.
Casad, Billy
Curtis, M. B.
Coleman, John
Cassidy, Frank
Cook and Smith
Carter, L. J.
Concrite, Ed.
Cauldwell, C. W.
Clift, H. C.
Cordes, Leonard
Clark, Joe
Campbell, Robt.
Conaway, Wm.
Clifton, Joseph
Conger, F. S.
Callaghan, Mr.
Carroll, Len
Collins, Phil E.
Clarke, E. A.
Collier, E. B.
Cockran, C. B.
Calice, Myron
Carmichael, Henry
Cody, James
Cosgrove, John
Carroll, M. F.
Calder, Wm.
Donohy at the Tivoli
Cory, Madison
Courtleigh, Wm.
Drew, Luke
Dummit, Frank
Darley, Brian
Daly, P. D.
Dayton, Frank
Dailey, Joe
Drouet, Robert
Dangerfield, Dave
Durham, Sidney
David, Frank
Dow, David
Daly, Thomas
Delhauer, Wm.
Deis, Otto
Davis, Chas. L.
Dodge, D. Frank
Downing, Robert
Davidson, Dore
Dangler, Alfred
Dean, W. B.
Drew, C. H.
Davis, W. J.
Ducker, G.

Deshon, Frank
De Lora, Louis
Dowling, Joe
Darley, Brian
Drew, Sidney
Dittmar, Geo.
Davison, Arthur E.
Dickson, W. H.
Edgerly, Harry
Ellis, Sidney
Evans, Robert
Elder, Raymond
Eastwood, Chas.
Egan, Louis
Ella, Archie
Emery, Geo.
Elbridge, F.
Ehrent, Herman
Fraser, E.
Ferguson, Barney
Fields, A. G.
Fitz, Dudley
Fielding, W. J.
Fiscar, Fred.
Flood, Hugh
Francouer, Joseph
Fleming, Clarence
Frisbie, Wallace
Fitch, Clyde
Foss, L. J.
Fay, Hugh
French, Frank V.
Flint, Douglas
Fraser, Robt.
Frawley, Daniel
Lewis, Fred.
Lee, Wm.
Ludlow, E. R.
Lyon, D.
Mortimer, Chas.
Marburg, Francis
Morgan, John
Meyer, Mr.
Morgan, A. E.
Marsden, Lawrence
Morrison, Chas.
McGe, J. J.
Milton, J. E.
MacGandy, C. E.
Mitchell, Geo. D.
Meeker, J. H.
McKee, Edgar
Meyer, Adolph
Morton, W. F.
Moseley, H. E.
McCabe, Thos.
Mills, Harry
McFaddin, E. E.
Mago, Edwin
McCormack, John
Martin, Luke
Murphy, J. R.
Murphy, Frank
Murray, T. E.
Markham, Harry
McDonald, James
McDonald, V. W.
Morgan, Geo. A.
McGullough, Wal.
Magan, Thomas
Morris, Frank
Mitchell, G. W.
Mestayer, W. A.
Trader, G. H.
Tobin, J. J.
Tean, S.
Tsal, Nos.
Tintin, Frank
Tobin, H. J.
Tyler, Will. J.
Tatali
Thorpe, Courtney
Taber, Robt.
Thomas, Mat.
Tillotson, W. W.
Tutthill, Ben.
U'lan, Geo. T.
Vance, Elmer
Welch, Frank
Woodward, Geo.
Wood, Dave B.
Westfall, A. H.
Warner, Edwin
Walters, Elsworth
Wood, John
Wilkinson, Wm.
Wilber, A. R.
White, Chas. E.
Weston, Wm.
Woods, Frederick
Wilson, Edgar
Warrington, Wm.
Webster, John
Walton, K. M.
Wallack, J. H.
White, E. C.
Wayne, Edwin
Walters, L. E.
Young, Louis
Young, Sam
Yocke, Gustave
Young, William

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DIRECTION OF

MR. EDWIN R. STOUGHTON

CORRESPONDENCE.

[CONTINUED FROM PAGE 6.]

Frank Henning 24, 25.—ELKS: Your correspondent was one of a class of eighteen who were made Elks on 14. The usual social session followed.

CANTON.—THE GRAND (L. B. Cool, manager): Frank Henning, supported by Thomas W. Keene's co. in Richard III. and Othello 21, 22 to light business.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): Ola Del Cameron, elocutionist, 18; attendance fair. The Schubert Symphony Club 27.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Dark 25-30.—MYER'S OPERA HOUSE (L. E. Myers, manager): Dark 25-30.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): May Festival and Concert by local talent 17-20 drew good houses.—ARENA: Pawnee Bill's Wild West 17, two performances, to S. R. O.—ITEM: The New Grand closed 22 for the season.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): Chaucery Olcott in The Irish Artist to a fair house 16. Keller 24; advance sale good.—St. Plunkard 24, The Passing Show co. 3.—ITEM: Manager Livermore states that during the coming Summer the Faurot will be entirely overhauled and repaired. He intends expending \$1,500 for the purpose.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): New York Theatre co. closed season on 19 to big business.

OREGON.

BAKER CITY.—RUST'S HALL (M. R. Goldstein, manager): Maude Granger in The Fringe of Society and Camille 9, 10; good performances; fair houses. Queen City Dramatic co. 14 in The Abduction to a good house. Griffith's Faust co. 13; packed house; splendid performance. O. R. T. Concert co. 25-26.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): John Drew in The Masked Ball to very good business at advanced prices 17. The audience was willing to hear what he had to say for himself, but he would not regard their palpable intentions in that direction. Maude Adams was particularly successful in the tipsey scene.—ITEM: Mr. Wellington G. Jones, of the Morning Call, has joined the Marie Decca Grand Opera co. as advance agent. He has had a large experience in that line, having been press agent for Madame Decca in her other enterprises, and in other ventures of the same nature, having made a reputation as a hustler.

SCRANTON.—THE PROTHINGHAM (Arthur Frothingham, manager): Dark 25-30.—DAVIS' THEATRE (George E. Davis, manager): The Malt-Bradley Vaudeville and original Living Brouse Statues 20-22 to large business, closing the season.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Shore Acres 26; packed house; audience delighted.

PITTSBURGH.—MUSIC HALL (J. A. MacDougall, manager): Mrs. Alice Leon's Dixie's Land 16 and matinee; good performance to fair business. Robinson Opera co. opened a week's engagement 20 in La Mascotte to a good house.—ITEM: Phil. Kugel, the song writer, visited friends here 21.

PHILADELPHIA.—PICKER'S OPERA HOUSE (Thomas Byron, manager): Vreeland's Minstrels entertained a fair-sized house 17 against strong opposition.—ARENA: Charles Lee's Great London Shows on 17 drew large crowds afternoon and evening, and pleased everybody.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): House dark since 11. The season is about over, with the exception of two local attractions, 2, 3. The Minstrel of Capri, for the benefit of G. A. R. Burial Fund, and a concert under the auspices of Beethoven Naemmerchor.—ITEM: The new theatre—Central Hall—is receiving its finishing touches at the hands of artist Charles Wallmouth, who is fencing the interior and painting the scenery. Managers Schaeffer and Heamery are now booking attractions for the coming season, expecting to open the new theatre about Sept. 1.

ELK.—NEW PARK OPERA HOUSE (Wagner and Reis, managers): The Wilbur Opera co. 13-18; uniformly large business. Della Fox in The Little Trooper 20; S. R. O.

UNIONTOWN.—GRAND OPERA HOUSE (John Basinger, manager): House dark 25-30.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Season closed.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Robinson's Opera co. 16-18; fair performances; light business.—ACADEMY OF MUSIC (J. O. Hearn, manager): Old Sweet Hearts 21, 22, by local talent, pleased large audiences.

MONROVIA.—GASSELL'S OPERA HOUSE (Sam P. Vobe, manager): Dark 16-23.

WILLIAMSPORT.—LYNCASTER OPERA HOUSE (John L. Guinter, manager): Dark 25-26, and probably until next season there has been quite good, and next season we look for the best attractions on the road.

BELLEFOUNTE.—GARMAN OPERA HOUSE (Al. Garmann, manager): Vreeland's Minstrels, with a reduced co., appeared here to a fair house 16; performance unsatisfactory.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Mora Williams co. closed a week of fair business 18.—ARENA: Pawnee Bill's Wild West drew large audiences 20. Hunting's Circus to big business 22.—GOSSETT: Matt Diamond, having closed the season with Hi Henry's Minstrels, returned to his home here 21.

EAST STROUBSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): House dark 25-26. Hilda Vernon co 27-June 1.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Shore Acres had a full house at advanced prices 21; very satisfactory performance.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): House dark week 13-19; Noss Jollity co. 24.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): The Drummer Boy of Shiloh will be presented in the Academy of Music 26-June 1, under the direction of Professor Fred. B. Weigle, and under the auspices of Tyrone Lodge No. 212 B. P. O. E.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The season was closed at this house by De Wolf Hopper in Dr. Syntax 16. The audience was one of the largest of the season, and the performance satisfactory and enjoyable in every way; receipts, nearly \$1,000.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Home talent 20; fair business.—ARENA: Harris' Nickel Plate Show 22, two performances, to big business; genuine satisfaction.

CORRY.—WEEKS THEATRE (L. A. White, manager): House dark 11-20.

SHENANDOAH.—OPERA HOUSE: Shore Acres 22; fair business. This closes the season for the co. and the theatre.

OHIO CITY.—OPERA HOUSE (C. M. Loomis, manager): Kittie Rhoades Comedy co. closed week of 13-18 to light business. Keller June 1.—ITEM: The Kittie Rhoades co. closed their season here, and members of the co. left for their homes.

JEANNETTE.—OPERA HOUSE (T. J. Rogers, manager): Season closed.—ARENA: Walter L. Main's Circus drew packed tents afternoon and night of 21.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): House dark 6-25. Keller June 1.

WAYNESBURG.—OPERA HOUSE (Cooke and Mur-

nell, managers): A large, fashionable, and well-pleased audience witnessed Frank Henning in Richard III. 18. This closes the season.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Nellie McHenry in A Night at the Circus, under the auspices of the Elks, 17; packed house; pleasing performance.

FREELAND.—OPERA HOUSE (John J. Welch, manager): The Standard Dramatic co. 20-26; fair performance to poor houses.

BUTLER.—PARK THEATRE (George Burkhalter, manager): Dark 20-25.—ARENA: Hunting's Circus 17; good business. Walter L. Main's Show 31.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Closed for the season.—ASSEMBLY BUILDING (M. S. Way, manager): Closed for the season.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): House dark 25-30.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): A. M. Palmer's co. in Trilby, with Clarence Bondy, sides, Lawrence Hanley, Eleanor Barry, and Jessie Barnard in the cast 17; big house. Billy Barry in The Rising Generation, for a local benefit, 21; full house. Frederick Bryton in Forgiven, matinee and evening, 28.—ARENA: Ringling's Circus comes 11, and Buffalo Bill has the town covered with some of the finest paper we have ever seen in his line.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Katherine Rober in Lucretia Borgia 20, 22, and Our Boys 23-25 to large and enthusiastic audiences. Cameron-Clemons co. 27-1.—AUTORITA (J. W. Meiklejohn and Co., managers): The Durward Lely Concert co. 22 to fair receipts.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Andrews' Opera co. began a three-nights' engagement by presenting Fra Diavolo to a large and fashionable audience 21.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): House dark 25-26.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Hettie Bernard-Chase co. opened a two weeks' engagement 4, and is playing to crowded houses at popular prices.

MURFREESBORO.—MASON'S OPERA HOUSE (J. D. Fletcher, manager): Blind Tom 17 to good business and well-pleased audience.

TEXAS.

EL PASO.—MYERS' OPERA HOUSE (McKie and Sheldon, managers): Grand complimentary benefit to the managers by local talent 16; fair attendance. This performance closes the season at this house. Business has not been satisfactory the past season.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Season closed.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Folk Miller 25.

WACO.—AUDITORIUM (Jake Schwartz, manager): The Emma Warren co. in repertoire 13-18; packed houses nightly, at 10-20-30c.

AUSTIN.—MILLET'S OPERA HOUSE (Nigby and Walker, managers): House dark 25-26.

DENISON.—WILKINSON OPERA HOUSE (J. W. Wilkinson, manager): The Butterfly Fete and two scenes from the opera Patience, by local talent, under the direction of Mrs. Hattie McCall Travis, was a pecuniary success 13-14. The novel dancing by little Alice Achenow was the feature of both performances.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Mexican Orchestra 13, small house.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Effie Ellsler in Doris and A Woman's Power 13, 14 to fair houses. The Girl I Left Behind Me 16, 17 to good houses.—GRAND OPERA HOUSE (J. B. Rogers, manager): Complimentary benefit tendered to Madge Carr Cook and Harry Corson Charles 13 to a good house. A performance was given for charitable purposes 18, at which Victory Bateman and Hugh J. Ward, James Ellis, and Ida Bremer gave a very beautiful presentation of Sweethearts. Howard Kyle gave a select reading, and Lisle Leigh a vocal selection. It took the form of a farewell to these people, who have made for themselves many good friends here. They were called repeatedly before the curtain and presented with flowers. The Pyke Opera co. open a Summer season 20, presenting Falala. I wish to make a connection in the name of the manager of the Mormon Concert co. It should have read George H. Gillett, and is also more popularly the Salt Lake Concert co.

VERMONT.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): Friends 18; fair business; audience well pleased. A. M. Palmer's Trilby co., under the direction of W. A. Brady, an up-to-date co., drew a big house 20 at advanced prices. The audience was well satisfied. The season here closes 21 with A. V. Pearson's The White Squadron.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): A. M. Palmer's Trilby 21; S. R. O.; very fine performance. Hoyt's A Temperance Town 27.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Trilby 21; A Temperance Town 21.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): The Stonewall Brigade Band gave a concert to a large and delighted audience 17. This closes the season here.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Season closed.—ARENA: Wallace Circus 22; big business.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Season closed.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): Charles Frohman's co. in The Girl I Left Behind Me 10. This co., composed of excellent actors and actresses, presented for the second time to large and enthusiastic audiences this popular American drama and made a decided success. Alabama 13, 14. Although this was the third presentation of Alabama in Seattle, it was shown by the large audience that greeted them that the theatregoers thoroughly appreciated the efforts of a well-balanced co., and the production as presented by Clement Rainbridge's New York co. will long be remembered as one of the most pleasant engagements that has been filled here this season.—CORDRAY'S THEATRE (William Russell, manager): Higgins-Waldron stock co. in The Plunger 13-19. The co. is above the average stock co. and is filling a successful engagement to good houses.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Two Old Cronies to a good house 13, 14.

TACOMA.—THEATRE (S. C. Heilig, manager): Two Old Cronies 16; fair house; unsatisfactory performance.—NINTH STREET THEATRE (J. W. McCormick, manager): House dark 13-18. Eunice Goodrich 20-25; Alabama 26.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller,

manager): Alabama 10; packed house. John Griffith in Faust 13, 14; fair houses. Friedlander's European Novelties 17.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Rieker, manager): Della Fox Opera co. 18; S. R. O., closing the season at this house. The Elks have secured Marie Wainwright and co. for their outing 27, 28 at Wheeling Park Casino, one of the finest Summer theatres in this section.

CHARLESTON.—BURLEW OPERA HOUSE (M. S. Burlew, manager): Al. G. Smith's Minstrels 13; fair business. Marie Wainwright 24, 25.

WISCONSIN.

GREEN BAY.—OPERA HOUSE (S. Bender, manager): Kalbfeld's Orpheum Stars opened 21 for a two-nights' engagement to the smallest house of the season, but gave a good performance.—TURNER HALL: German Stock co. in The Senator to a large house 14; fine performance. Mahara's Colored Minstrels 18; small house. German Stock co. presented another large house in Loose Birds 21.—ARENA: Hall and Showers' Circus opened a four-days' engagement 21 to a packed tent; good performance.

MEMORIAL.—THE MEMORIAL (E. J. Newsom, manager): House dark 25-26.—GRAND OPERA HOUSE (Fred. Schmidt, manager): House dark 25-26.—NEW OPERA HOUSE (David Stori, manager): House dark 25-26.

MERRILL.—BERARD'S OPERA HOUSE (William Conner, manager): Lillian Sackett in repertoire 6-11; inclement weather; light attendance; excellent performance; general satisfaction. House dark 13-18. Edison Phonographic Concert co. 21; Stetson's U. T. C. June 4.—LINCOLN HALL (Joseph York, proprietor): An Indian medicine co. 16-21.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. C. Stoddard, manager): House dark 13-18. Riley's Comedy co. at popular prices 25-26.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Kalbfeld's Orpheum Stars 15; fair house.

RACINE.—BELL CITY OPERA HOUSE (Sherman Brown, manager): John Philip Sousa and his excellent band delighted a fair audience 19.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): Stetson's U. T. C. 22; Kalbfeld's Orpheum Stars 28; The Burglar June 4. Springer and Welby's Black Crook co., which was booked for 13, changed their route, and will not appear here until later in the season.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Thatcher and Johnson's Minstrels 16; fair house.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): House dark 25-26.

ANTIOCH.—OPERA HOUSE (Hoeffer Brothers, managers): Benn Sackett Comedy co. 13-18; good business. Kalbfeld's Orpheum Stars Vaudeville 28; Trilby Club 30; Stetson's U. T. C. June 5.—ITEM: Fred. Le Land, treasurer of Sackett's co., closed 18, and returned to his home at St. John, Mich.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Kalbfeld Orpheum Stars 18; good house. Lewis and Elliott's U. T. C. co. 21; The Burglar co. 30.

PRAIRIE DU CHIEN.—GRAND OPERA HOUSE (O. W. Keiser, manager): Dark 25-26.

LA CROSSE.—THEATRE (J. Strasilipka, manager): House dark 13-18. Stetson's U. T. C. underlined.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Dark 25-30.—ITEM: Master Karl Kohler, son of Manager Kohler, head usher and our mascot at the Opera House, informs us that the management of the house have almost completed arrangements for a stock co. to play here during the Summer season.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): House dark 21-26.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): The Sackett's co. to S. R. O. 30. The Burglar June 9; U. T. C. 18.

CANADA.

MONTREAL.—THEATRE ROYAL (Spartow and Jacobs, managers): The White Squadron 20-23; good business. The Galley Slave 27-June 1.—SOMMER PARK (LeVigne and LeVigne, managers): An excellent variety performance divided the applause with the musical portion of the programme 20-25. Mons. Soum, formerly of the French Opera co., nightly arouses great enthusiasm by his operatic selections.—ITEM: Rose and Charles Coghlan appear at the Queen's Theatre 24, 25 in Enemies, Nance Oldfield, and Man Prosser.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The annual benefit of Manager O. B. Sheppard 20 was attended by a large number of theatregoers. All the regular habitués of the theatre who have attended week after week were out in force. The attraction was Chaucery Olcott in The Irish Artist. The scene of Mr. Olcott's new drama is laid in Ireland, and is not only well produced but well acted. The scenery is excellent and the support was fair. Mr. Olcott's rendering of "Katie Malone" made a hit.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): Hallen and Hart opened 20 in a revised edition of Lohengrin to a crowded house. It is very much improved since its last appearance here, and is now a really clever piece. The stars sing some good songs and execute some clever dancing. Mark Murphy was very funny and made a great hit.—ITEM: Mr. J. Suckling, the manager of the Massey Music Hall, has secured the Sousa Band for a re-engagement 28.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Howard Wall's Ideals in repertoire 13-18; good performance; fair business and general satisfaction. London Amateur Operatic Association in Rossini's Cinderella 21 to a large and delighted audience, and gave a meritorious performance. Mr. and Mrs. Alfred D. Holman as Baron Pompoulin and Cinderella were excellent in their respective parts, and Will Thorne (formerly with the Holman Opera co. and also with Harry Lindley) as Dandini made one of the hits of the evening. The remainder of the co. are amateurs, and deserve credit for good work. The co. has accepted a favorable offer to produce Pinafire as a special attraction at Kingsville, Canada's popular Summer resort, on Dominion Day, July 1, and will doubtless add to its already wide and enviable reputation. Tony Farrell in Garry Owen 24; Ed. F. Davis' U. T. C. 25.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Hispania, local original opera, 17, 18; big houses; fine performances. W. S. Harkins 20 in Lost Paradise; large audience. Mr. Harkins, who is an immense favorite here, received an ovation, and W. A. Whiticar and Tom Wise were also heartily greeted.—LYCEUM (W. R. Wakely, manager): Wallace Hopper 14-18; good business.

QUEBEC.—ACADEMY OF MUSIC (Theodore Hamel and Co., managers): House dark 13-15; Rose Coghlan 27; Trilby 28-30.—JACQUES CARTIER HALL (A. Haakman, manager): Quebec French Opera co. 13-18; good business. Same co. 20-25.—QUEBEC SKATING RINK: Sousa's Band 2.—ITEM: Quebecers are pleased to hear of the success of Julia Arthur in securing an engagement with Henry Irving. She was great favorite here a few years ago while playing with Ed. McDowell's stock co.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager): Dan McCarthy 16-18 in Pride of Mayo and Craik-Keen Laws; fair performances to fair-sized audiences. Rose and Charles Coghlan and their excellent co. played a return date 20, presenting Enemies and Nance Oldfield for Manager T. Reche's benefit to a large and well-pleased house; very fashionable audience. Ed. F. Davis' U. T. C. 28; Houghton Dramatic co. 21-21.—

STAR THEATRE (Bessey and Davey, proprietors): Carson Sistrin, Butler and Perry, the Macoya, and Phillips and Naylor, very fair performances 20-25.—ITEM: Dan McCarthy will produce in Albany for the first time his new play The Irish Greenhorn.

QUELPH.—ROYAL OPERA HOUSE (A. Tavernier, manager): Tony Farrell in Garry Owen 13; good performance to a fair house. Rose Coghlan canceled 21, and the manager intends to sue her for damages.

BROCKVILLE.—OPERA HOUSE (F. I. Ritchie, manager): Dan McCarthy 13; poor house. Kirmess in aid of Mechanics' Institute 21, 22; Jolly Luck 23; Kirmess 24, 25.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scaue, manager): The Sarnia Amateur Opera co. gave Girode-Girofio to fair business 14; creditable performance. Howard Wall's Ideals opened to good business 20. They are presenting in Dixie Land, The Black Flag, Dashing Widows.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): David Christie Murray lectured to a large and fashionable audience 17. By special request he lectures again 20.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): The Houghtons in repertoire drew good houses week of 13-18.

VANCOUVER.—OPERA HOUSE (O. G. Evans, Thomas, manager): Clement Rainbridge's co. presented Alabama to delighted audiences 16, 17.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): The Woodstock Minstrels were greeted by a large and appreciative audience on their opening night 17. They gave a decidedly clever performance. Tony Farrell in Garry Owen gave a satisfactory performance to a very light house 21.

MONCTON.—OPERA HOUSE (A. E. Halstead, manager): House dark 9-15. Fast Mail canceled 17. Manola-Mason 21.—VICTORIA RINK (A. E. Halstead, manager): Amateur Sports 24; Sousa's Band June 8.

ST. THOMAS.—DUNCAN OPERA HOUSE (T. H. Duncombe, manager): Ida Van Cortland in repertoire 13-18 to good business. The plays were well staged, and the performances the best that have been given by any repertoire co. for several seasons. Miss Van Cortland is a great favorite in St. Thomas, and was recalled nightly. Alfred Tavernier played the principal comedy roles well, and Katharine Leigh made a hit with her songs.—ITEM: Frank Kirchner, agent of the Paris Gaiety Girls, who was found guilty on the charge of distributing immoral hand-bills in this city, was allowed to go on suspended sentence, but Sam Pickett, manager of the co., has since been arrested on the same charge, and will come up for trial on 22.

ST. CATHARINES.—GRAND OPERA HOUSE (T. and F. D. Lalor, managers): The Larsen Comedy co. gave fair performances 13-18 at popular prices to poor business, owing to exceptionally bad weather. Davis' U. T. C. 25.—ITEM: Rose and Charles Coghlan 22; house nearly entirely sold. The Amateur Opera co., local in The Mikado closes the season 29, 31.

BELLEVILLE.—QUEEN'S OPERA HOUSE (Thomas P. J. Powers, manager): Rose Coghlan 23; Si Perkins 20; Trilby June 21.—ITEM: Mr. Powers authorizes me to say that he has taken a new lease of the Opera House, and he intends to continue as manager of the Opera House.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BLACK SHIRT: Chicago, Ill., April 15—indefinite.
ADA REHAN (Augustin Daly, mgr.): Cleveland, O., May 27-June 1, Buffalo, N. Y., 4-7.
A GAIETY GIRL: New York city May 7-June 1.
A COUNTRY SPORT (Peter F. Dalley; E. Rosenbaum, mgr.): Chicago, Ill., May 27-June 1.
AGASSI HENDON: New York city May 27-June 1.
AUGUSTIN DALY'S COMEDIANS: Newark, N. J., May 27-June 1.
ARABIAN NIGHTS: Baltimore, Md., May 27-June 1.
A YOUNG VENTURER (Gus Heege): Brooklyn, N. Y., May 27-June 1.
BARNES AND MARVIN'S PLAYERS: Stillwater, Minn., May 27-June 1, Ashland, Wis., 3-8.
CHAUNCEY OLCOTT (Irish Artist, Augustus Pitou, mgr.): New York city May 27-June 1.
COUNTY FAIR (Arthur G. Thomas, mgr.): Brooklyn, E. D., May 27-June 1, Middletown, Conn., 3 Atlantic City, N. J., 5-6.
COON HOLLOW (C. E. Callahan, mgr.): Buffalo, N. Y., May 27-June 1.
DAN MCCARTHY: Albany, N. Y., May 27-June 1.
DANIEL SULLY (F. H. Wakefield, mgr.): New York city May 27-June 1.
EUNICE GOODRICH: Seattle, Wash., May 27-June 1.
EPHIE ELLISER (Will C. Elliser, mgr.): Chicago, Ill., May 27-June 1.
EMILY BARKER (Our Flat; Thomas W. Ryley, mgr.): Brooklyn, N. Y., June 3-8.
FAST MAIL (Northern; Martin Golden, mgr.): Oshkosh, Wis., May 28, Fond du Lac 29, Madison 30, Waukesha 31, Racine June 1.
FRANK HENNING (Edmund Lawrence, mgr.): Bridgeport, O., May 28, Fairmount, W. Va., 29, Grafton 30, Fanny Davenport (Frank L. Perley, mgr.): Chicago, Ill., May 15-June 1, Brooklyn, E. D., 3-8.
FARMER BOO (Shaw and Bradford, mgrs): Washington, D. C., April 29—indefinite.
FAUST (Joseph Callahan) Brooklyn, E. D., May 27-June 1.
GEORGE W. LARSEN: Guelph, Ont., May 27-June 1.
GIBBY-NEILL STOCK: Minneapolis, Minn., May 27-June 1.
HOWARD STOCK: Trenton, N. J., May 27-June 1.
HERNIE'S SHORE ACKS (William E. Gross, mgr.): Holyoke, Mass., May 28, Springfield 29, Providence, E. I., 30-June 1.
HOWARD WALL'S IDEALS: Saginaw, Mich., May 27-June 1.
HALL AND HART (James Jay Brady, mgr.): Troy, N. Y., May 27-29, Hoboken, N. J., 30-June 1.
HARRISON'S STOCK (M. W. Hanley, mgr.): Philadelphia, Pa., May 27-June 1.
HOYT AND SHANNON'S PLAYERS: Harrisville, N. H., May 27-30, Keene 30-June 1.
IDA VAN CORTLAND: Owen Sound, Ont., May 27-June 1, Collingwood 3-5, Barrie 6-8, Orillia 10, Gravenhurst 11.
KEMPER STOCK: Kansas City, Mo., May 14—indefinite.
LITTLE TRIKIE (Fred Robbins, mgr.): Owosso, Mich., May 28, Flint 29, Port Huron 30.
LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Brooklyn, N. Y., May 27-June 1.
LA PETITE ROSA (Will E. Mason, mgr.): Roscommon, Mich., May 28, Cayland 31-June 1, Cheboygan 6, 7.
MILK WHITE FLAG: Philadelphia, Pa., May 20—indefinite.
MABEL EATON-EDWIN HOLT (David W. Armstrong, Jr., mgr.): Gloversville, N. Y., May 31-June 1, Buffalo 3-8.
MAUDE HELMAN (W. G. Snelling, mgr.): Bennington, Vt., May 27-June 1.
MRS. REJANE (Henry E. Albey, mgr.): Montreal, P. Q., May 27-June 1.
MRS. AND MRS. Houghton: London, Ont., May 27-June 1, Detroit, Mich., 3-8, St. Thomas, Ont., 10-17.
MELVILLE COMEDIANS: Kenosha, Wis., May 20-June 1.
MAUD ATKINSON: Clinton, Ill., May 27-June 2.
MY AUNT BRIDGET (Robert Monroe, mgr.): Brooklyn, N. Y., May 27-June 1.
NELLIE MCHENRY: Brooklyn, N. Y., May 27-June 1.
NATIONAL STOCK (Perry and Allen, mgrs): Galesburg, Ill., May 28-31, Quincy June 3-4.
PUDENHEAD STOCK: Harlem, N. Y., May 27-June 1.
PAWNS TICKET 210 (J. M. Ward, mgr.): Philadelphia, Pa., May 27-June 1.
POLICE INSPECTOR: Montreal, P. Q., May 27-June 1.
PRESTON KENDALL (C. B. Kendall, mgr.): Hudson, O., May 27-June 1, Kent 3-8.
ROONEY COMEDY: Brookfield, Mo., May 28, Macon 29, Moberly 31, Alton, Ill., June 1.
Rufia (Hortense Rhea, mgr.): Ithaca, N. Y., May 28, Oswego 29, Rome 30, Watertown 31, Plattsburg June 1.
RICHARD MANSFIELD (John P. Slocum, mgr.): New York city April 25-June 1.
STUART ROSSON (W. R. Hayden, mgr.): Muskegon, Mich., May 28, Kalamazoo 29, South Bend, Ind., 30, Logansport 31, Ft. Wayne June 1.
SANDERS AND HOCKEY: Binghamton, N. Y., May 27-June 1.
TENTATION OF MONEY: Chicago, Ill., June 3-15.
THE BUGLAR (A. Q. Scammon, mgr.): Oconomowoc, Wis., May 28, Columbus 29, Portage 30, Tomah 31, Black River Falls, June 1, Neillsville 3, Grand Rapids 4, Stevens Point 5, Wausau 6, Merrill 7, Tomahawk 8, Rhinelander 10, Bayfield 11.
THE MUSIC WORLD (Canary and Lederer, mgrs.): New York city, June 3—indefinite.
THE OLD HOMESTEAD (E. A. McFarland, mgr.): Geneva, N. Y., May 28, Rochester 29, 30, Denver, Col., June 3-8, Colorado Springs 10, Pueblo 11, Las Vegas, N. M., 12, San Diego, Cal., 13.
TAYLOR (A. M. Palmer, mgr.): New York city April 15—indefinite.
THELW (Eastern; W. A. Brady, mgr.): Boston, Mass., May 12—indefinite.
THELW (Southern; W. A. Brady, mgr.): New Haven, Conn., May 28, 29, Middletown 30, Waterbury 31, Bridgeport June 1.
THE RED QUEEN: Pittsburg, Pa., May 27-June 1.

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"A FATTED CALF"

Wm. Gill's Masterpiece. Author of Adonis, Old Jed Frosty, Rising Generation, etc.

Wm. Gill's three-act musical domestic comedy, "A Fatted Calf," which was produced last night scored a distinct success. From start to finish the large audience was convulsed with laughter over the complications of three secret marriages. The comedy is skillfully constructed and the lines are witty and bright. It is by far the best piece Gill has written, and will have a long life.—N. Y. World, April 16, 1895.

The three-act domestic musical comedy, "A Fatted Calf," from the pen of William Gill, and positively his best production, was brought out before a crowded house last night. This is by all odds the cleverest play of its kind ever seen, and ought to have the longest run of any play ever seen in New York city. It is not marred by coarse horse-play and coarser jokes, but, on the contrary, is clean, pure and refined.—Daily Advertiser, Newark, April 16, 1895.

Last evening a very large audience witnessed the first presentation of "A Fatted Calf" by William Gill. This certainly is the best of all plays Mr. Gill has written, and we must say in our judgment it is by far the best comedy produced in a great many years, and will have the longest life.—Newark Evening News April 16, 1895.

TWO COMPANIES (Of Equal Merit but Different Territory.)

EUGENE ROBINSON, Manager,
14 West 27th St., N. Y. City.

TRILBY: Bellows Falls, Vt., May 28, Westfield, Mass., 29, New Britain, Conn., 30, Holyoke, Mass., 31.
THE NEW BOY (Best Comedy): Saratoga, N. Y., May 28, Uica 29, Little Falls 30, Geneva 31, Watertown June 1, Johnston 3, Stamford, Conn., 5.
THE KODAK (Noss Jollity co.; Ferd. Noss, mgr.): New Lisbon, O., May 28, Alliance 30.
THE SMUGGLERS (Wolford and Holmes, mgrs.): Chicago, Ill., May 29-June 1.
TWO OLD CRONIES: Portland, Ore., May 27-29.
TOO MUCH JOHNSON (William Gillette): New York city Nov. 26-June 1.
THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Denver, Col., May 29-June 8.
ULIAN ACHERSTON (Gus Bernard, mgr.): St. John, N. B., May 27-June 8, Fredericton 10, 11, Moncton 12, 13, Truro 14, 15.
UNCLE TOM'S CABIN (Lewis and Elliott's): Fond du Lac, Wis., May 31.
VAN DYKE AND EATON: Manitowoc, Wis., May 27-30.
VILLAGE TINKER (Frank W. Prescott, mgr.): Red Jacket, Mich., May 27-29, Lake Linden 30-June 1, Hancock 3-5, Houghton 6-8, Ishpeming 10-12, Escanaba 13-15.
WILLIAM BARRY: Boston, Mass., May 27-June 1.
WILSON DAY: Lansing, Mich., May 27-June 1.
WARD STOCK (Ralph A. Ward, mgr.): Chelsea, Mass., May 27-June 1.
WAITE COMEDY (Eastern; Monte Thompson, mgr.): Atlantic City, N. J., May 27-June 1.
WILSON BARRETT: Brooklyn, N. Y., May 27-June 1.
W. H. CRANE (Joseph Brooks, mgr.): New York city Feb. 25-June 1.
WORK AND WAGES: Vinton, Ia., May 27-29, Waterloo 30-June 1.

OPERA AND EXTRAVAGANZA.

ALADDIN, JR. (David Henderson, mgr): Chicago, Ill., May 20—indefinite.
AMERICAN OPERA: Cleveland, O., May 20—indefinite.
BIRTH OF VENUS: Chicago, Ill., May 20—indefinite.
BOSTONIANS (Barnabee and MacDonald): Philadelphia, Pa., May 20-June 1.
CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.
CAMILLE D'ARVILLE OPERA: New York city May 27—indefinite.
CAMPBELL'S GRAND OPERA: Charleston, S. C., May 20-June 1, Augusta, Ga., 3-6.
DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Hartford, Conn., May 30.
DELLA FOX OPERA (Nat Roth, mgr.): Albany, N. Y., May 29-30, Newburg 31.
FERENCZY OPERA: New York city May 14—indefinite.
FENCING MASTER (F. C. Whitney, mgr.): Milwaukee, Wis., May 27-June 1.
1492 (E. E. Rice, manager): Boston, Mass., May 20-June 1.
HOLMES-ROBINSON OPERA (Charles N. Holmes, mgr.): Youngstown, O., May 27-June 1.
HINRICH'S OPERA: Baltimore, Md., May 27—indefinite.
LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, mgrs): New York city April 29—indefinite.
LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—June 1.
PRINCE PAO TEM (Charles L. Robbins, mgr.): Harlem, N. Y., May 29-June 1, Philadelphia, Pa., 3-July 13.
PYKE OPERA: Salt Lake City, Utah, May 20—indefinite.
ROBINSON OPERA (Eastern; Frank V. French, mgr.): Hazelton, Pa., May 27-June 1, Lancaster 3—indefinite.
SOUSA'S BAND (D. Blakey, mgr.): London, Ont., May 28, Toronto 29, Buffalo, N. Y., 30, Ottawa, Ont., 31, Montreal, P. Q., June 1, 2, Quebec 3, St. John, N. B., 4, 5, Halifax, N. S., 6, 7, Moncton, N. B., 8, Rangor, Me., 9, Portland 10, Holyoke, Mass., 11, New York city 12-14, Manhattan Beach 15-Sept. 3.
THE PASSING SNOW (Canary and Lederer, mgrs.): Kansas City, Mo., May 29-June 1, Cleveland O., 3-5, Erie, Pa., 6, Buffalo, N. Y., 7-8.
TENNESSEE WARBLERS (Pugsley Brothers, mgrs.): Cleveland, O., May 27-31, Trenton, N. J., June 3-15.
THE SPHINX: Boston, Mass., May 27-June 1.
WILBUR OPERA: Buffalo, N. Y., May 20—indefinite.

MINSTRELS.

VREELAND'S (T. D. Middaugh, mgr.): Evans City, Pa., May 29, Butler 30, Knox 31, Elmouton, June 1.
VARIETY AND BURLESQUE.
BALDWIN AND YOUNG (Sam. M. Young, mgr.): Columbus, O., May 27-June 1.
CASINO GIRLS: New York city May 27-June 1.
CLEVELAND O., May 27-31, Trenton, N. J., June 3-15.
HARRY W. SEMON'S EXTRAVAGANZA: Buffalo, N. Y., May 27-June 1, Pittsburg, Pa., 3-8.
LADIES' CLUB: Newark, N. J., May 26-June 1.
LILLY CLAY: Chicago, Ill., May 20-June 1.

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NAHL-BRADLEY: Wilkesbarre, Pa., May 27-29.
REILLY AND WOOD: Los Angeles, Cal., May 27-June 8.
THRILLER (Richard Mansfield, mgr.): New York city, June 3—indefinite.
WHITE CROOK (Alex. D. Gorman, mgr.): New York city May 27-June 1.
WATSON SISTERS: New York city, May 27-June 1.

CIRCUSES.

BARNUM AND BAILEY'S: Springfield, O., May 28, Dayton 29, Richmond, Ind., 30, Indianapolis 31, Brazil June 1.
JOHN ROBINSON'S: Chicago, Ill., May 13—indefinite.
RINGLING BROTHERS: Kenton, O., May 29, Ashland 30, Greenville, Pa., 31, Jamestown, N. Y., June 1, Niagara Falls 3, Lyons 4, Seneca Falls 5, Herkimer 6, Troy 7.
SELLS BROTHERS: Rochester, N. Y., May 28, Syracuse 29.
WILSON BROTHERS: Mount Joy, Pa., May 28, Parkersburg 29, Conesville 30, Downingtown 31, West Chester June 1.
WALLACE'S: Richmond, Va., May 31.
WALTER L. MAIN: Lock Haven, Pa., May 29, Emporium 31.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Waterville, Me., May 28, Skowhegan 29, Belfast 31-June 1.
BUFFALO BILL'S WILD WEST: Waterbury, Conn., May 28, Danbury 29, Bridgeport 30, New Haven 31-June 1.
FULLERTON: Wilkesbarre, Pa., May 28-30.
KELLAR (Dudley McAdow, mgr.): Canton, O., May 28, Akron 29, Meadville, Pa., 30, Franklin 31, Oil City June 1, Warren 2, Bradford 4, Jamestown, N. Y., 5, Hornellville 6, Elmira 7, Binghamton 8.
NORRIS BROTHERS' EQUINE AND CANINE CARNIVAL (H. S. Rowe, mgr.): Troy, N. Y., May 27-June 1, Albany 3-8.
RENTFROW'S PATHFINDERS: Cripple Creek, Col., May 27-June 1.
SYLVAN A. LEE (Hypnotist; Thomas F. Adkin, mgr.): South Chicago, Ill., May 26-June 2, Ridgetown, Ont., 3-8, St. Thomas 10-15.
SMITH-GORTON ENTERTAINMENT: Glendale, N. Y., May 21, Oxbow June 1, Edwards 3, 4, Fine 5, 6.
TEXAS HARRY'S WILD WEST: Kansas City, Mo., May 20-June 1.
THE BALDWIN'S: Boston, Mass., June 3-22.

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